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ABSTRACT

These exemplar units of work for National Strategy Key Stage 3 English show how medium and short-term planning can be based on the Key Stage 3 Framework objectives and support the implementation of Curriculum 2000. The Key Stage 3 English strand introduces pupils to more specialist study of language and literature and supports the study of subjects across the curriculum. Each unit has a cover sheet which provides: an outline of what is covered in the unit; the envisaged timescale; differentiated expectations for higher-achieving, typical, and lower-achieving pupils; the stages of progression within the unit; the anticipated prior learning; and the range of starter activities. After an introduction, the document offers Key Stage 3 lesson starters, sentence level starter activities, text level starter activities, and word level starter activities. The units included are deliberately different in their content and focus: "Write Now" centers upon writing (Year 7); "Books in their Times" has a literary focus (Year 7); "Great Lives" is built around biography and autobiography (Year 7); "What's in the News?" focuses on news reporting on TV and in newspapers (Year 7); "A Sense of Place" features stories from different cultures (Year 8); "Four Kids, Three Cats, Two Cows, One Witch (Maybe)" has a contemporary literary focus (Year 7 and Year 8); "Travelling and Telling" has a non-fiction focus (Year 9); "Research in Ireland" (Year 7) has a literary focus; and "The Faces of War" (Year 9) focuses on World War I poetry. (PM)

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Exemplar Units of Work for English.

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Key Stage 3 Strategy

Exemplar Units of Work for English, developed in conjunction with QCA

Introduction

These exemplar units of work for Key Stage 3 English show how medium and short-term planning can be based on the Key Stage 3 *Framework* objectives and support the implementation of Curriculum 2000. The Qualifications and Curriculum Authority (QCA) and the Key Stage 3 Strategy have developed these materials jointly.

The aim of the National Literacy Strategy in Key Stages 1 and 2 is to equip pupils with the confidence and competence as language users to exploit the learning opportunities of the secondary curriculum. The Key Stage 3 English strand builds on this as it introduces pupils to more specialist study of language and literature and supports the study of subjects across the curriculum.

The units are not a 'scheme of work': they are exemplars which schools are free to adopt, adapt or ignore. What matters is that departments should use the *Framework for teaching English, Years 7, 8 and 9* to help review and shape the English curriculum in their own school. Departmental planning needs to guarantee the entitlement of pupils, as outlined in the *Framework*, and to do so in a planned and coherent way that matches the context of the school and the needs of pupils. The units are in *Microsoft Word* format to enable schools to select from, amend or add to the units to fit departmental priorities.

Lessons in these exemplar units usually reflect the lesson structure which has been trialled by Key Stage 3 Pilot schools, but they exemplify the principle that the lesson format should be determined by the objectives, rather than becoming the controlling factor.

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Principles

- detailed planning is necessary to support effective teaching based on the objectives in the *Framework for teaching English, Years 7, 8 and 9*;
- word and sentence level work must underpin effective reading and writing;
- it is important to plan for what the teacher does, not just for what the pupils do;
- the teacher's creative role in modelling reading and writing can make public the 'invisible' processes of interpretation and composition;
- speaking and listening must be integrated with reading and writing;
- improving writing is a national priority, and teaching writing needs to have a high profile within the context of the programmes of study;
- pupils need to engage with non-fiction as well as fiction, poetry and drama in English lessons;
- pupils should meet and explore texts from a range of cultures and times;
- boys and girls of all abilities have the entitlement to differentiated access to the rich and rewarding range of language experiences embodied in the National Curriculum for English.

Format

Each unit has a cover sheet which provides:

- an outline of what is covered in the unit;
- the envisaged timescale, assuming a lesson length of around an hour;
- differentiated expectations for higher-achieving, typical and lower-achieving pupils;
- the stages of progression within the unit;
- the anticipated prior learning;
- the range of starter activities.

- *Framework* objectives at word, sentence and text level, which could be addressed through the unit, are identified for each stage.

- Relevant resources are listed, but not included, since the responsibility for gaining copyright clearance rests with users in the school.

- Each lesson is described within a matrix which reflects the teaching and learning sequence recommended in the Key Stage 3 Strategy. That sequence usually begins with a starter activity, followed by a teacher-led introduction, development through whole-class or group work and a plenary session. Homework activities are suggested for some lessons. Where the identified objectives are better addressed through a different pattern, the sequence is modified as appropriate.

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Focus

Every unit enables teachers to address a range of *Framework* objectives and thereby to cover important aspects of the Programmes of Study. The units are deliberately different in their content and focus.

The first five units include:

- *Write Now* which centres upon writing (Year 7);
- *Books in their Times* which has a literary focus (Year 7);
- *Great Lives* built around biography and autobiography (Year 7);
- *A Sense of Place* featuring stories from different cultures (Year 8);
- *Scientifically Speaking*, which is a unit for abler pupils and focuses on scientific language (Year 8);
- *Travelling and Telling* which has a non-fiction focus (Year 9).

Later units will focus on drama, media and other aspects of the Programmes of Study.

Teaching and learning

Consistent features of the approach to teaching and learning embodied in the units are:

- building in and building on prior knowledge;
- giving a high profile to writing through a teaching sequence which builds a bridge between reading and writing;
- planning for guided reading and writing, when the teacher works with a small group and the majority of the class work independently;
- modelling shared writing to make public the private process of writing;
- doing shared reading to give pupils access to challenging texts;
- using plenary sessions to consolidate learning;
- ensuring differentiation whilst maintaining curriculum access.

Progression

Progression does not happen by accident; it needs to be planned for within and across units. The image of progression in the *Framework* is not just about widening the range of texts or purposes; it is also about the orchestration of related skills, about increasing subtlety or precision and improving accuracy.

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Each unit is intended for a specific year, but the selected units range across Years 7,8 and 9 to illustrate progression. The expectations in units Year 9 pupils are more challenging than those in typical units for younger pupils.

There is progression within units as well as across years. Each unit has identifiable stages, consisting of variable numbers of lessons, which develop in deliberate sequence.

Starter activities

Starter activities are included because they have proved both popular and effective in Key Stage 3 Pilot schools. They offer enjoyably interactive ways of paying systematic attention to objectives, and can be free-standing sequences of starters or be linked with the focus of a lesson.

Many lesson plans include starter activities, but where there is no natural link between the lesson objectives and a starter objective, the starter can be determined by the learning needs of a particular class, or drawn from the bank of suggested starter activities which accompanies the units.

Pupils

Most of the units offer access to pupils across the ability range, but one unit, *Scientifically Speaking*, is specifically intended for abler pupils. The assumptions about capacity to cope with sophisticated texts and ideas are deliberately challenging in this unit.

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Key Stage 3 Lesson Starters

Focus

- each lesson starter is planned to deliver specific teaching objectives from Year 7 of the Key Stage 3 strategy's *Framework for teaching English, Years 7, 8 and 9*. The starters can be adapted to fit objectives for Years 8 and 9 if appropriate;
- objectives are usually, but not only, at word and sentence level;
- each lesson starter usually addresses between one and three objectives.

Principles

- strong links are forged between reading and writing
- overall emphasis is on active learning and interaction
- a range of teaching strategies is employed, including alternatives to questioning
- a range of learning styles is included, so that pupils have the opportunity to work alone and to learn from/support one another
- teaching of word level objectives includes both knowledge and strategies
- opportunities are built in for revision and consolidation as well as new learning
- expectations for all pupils need to be high enough to provide sufficient challenge for all abilities
- content needs to be at an appropriate level of challenge for all pupils to experience success
- transfer of learning to pupils' independent reading and writing is an underlying principle.

Progression

- pupils' current knowledge base is taken into account
- where a lesson starter does not lead straight into the main part of the lesson that follows, its content should be directly linked to pupils' needs or to work in another lesson soon afterwards
- successive lesson starters can take account of progression in pupils' learning

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- successive lesson starters build on what has been taught previously and sometimes prepare the groundwork for new learning in future lessons.

Practice

- independent/investigative work is balanced with direct teaching
- classroom ethos should provide a safe and supportive talk environment to encourage all pupils to participate in the oral work that is a key feature of lesson starters
- activities allow pupils to work as groups, pairs and individuals
- sessions need to be fast-paced (though not necessarily delivered at high speed)
- classroom organisation has to be considered: flexible seating arrangements, lines of eye-contact, space for groups to work
- resources need to be planned/prepared in advance to ensure availability.

Generic activities and routines for KS3 lesson starters

Teacher in focus

In the KS3 lesson starter, the aim is to ensure that every pupil is fully engaged with each of the tasks or activities, whether working as an individual, part of a group or with the rest of the class. Most lesson starters will include several short activities that maintain pupils' interest while focusing explicitly on the teacher's chosen objective. A well-balanced starter will allow time for pupils to work without teacher intervention for some of the time, but will also include some direct and specific input from the teacher in order to move the learning on, influence the direction that the learning takes, differentiate the level of challenge to meet pupils' individual needs and ensure that the main teaching points are conveyed clearly.

Examples

- Explanation
- Composition
- Discussion
- Using questioning techniques, giving instructions or providing a challenge
- Summary

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Get up and go

These activities involve pupils in some kind of action or movement around the room. The pupils will usually operate as pairs or individuals and, sometimes, as small groups. The movement may be fairly static (as in changing chairs with a partner to position themselves correctly for the two parts of a word) or the whole class may be moving around the room at the same time (as when each pupil holds part of a clause and must locate pupils with the remaining words to complete the sentence).

Examples

- Demonstrate
- Select an action
- Work in role
- Choose position or change position

Time out

These activities provide pupils with a few moments to think, talk, write, read or work without teacher intervention. They provide useful opportunities for pupils to collaborate and support one another and can help to ensure that it is not only the most vocal pupils and the quickest thinkers who eventually contribute to whole class discussion. Time out may last from just a minute's discussion time with a partner to several minutes for an activity such as reviewing writing. Since a complete lesson starter will not usually be longer than ten to twelve minutes, most Time out activities will last between one and four minutes.

Examples

- Investigate
- Hypothesise
- Summarise
- Plan
- Draft/Quickwrite
- Frame ideas or questions
- Gather or collate
- Discuss/Decide
- Edit, change or complete

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Show me

The pupils are provided with some means of showing the teacher their response to a series of questions, using pre-printed cards, hand-written cards or card fans that can be opened and displayed in different combinations. If these visual prompts can be laminated, they can be held up easily and can be used again. The pupil's choice is usually limited (for example, to an either/or choice, such as ***s*** or ***es*** for the correct plural suffix for the words the teacher says) so that the activity can be well-paced. Show me activities require pupils to make their decisions quickly without picking up aural clues directly from those around them. For this reason, they are ideal opportunities for on-the-spot, speedy assessment - it will be very evident which pupils are making incorrect choices when they hold their cards up and the teacher can spot equally well those who are a little hesitant.

Examples

- Choice cards
- Word or letter fans
- Mini-whiteboards
- Large format notepaper

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Starter Activities

Sentence Level Objectives

Session S1

Objectives

Y7 S2 (Noun phrases)

Resources

Flip chart, board or OHP.

Introduction

2 minutes

- Tell pupils that, in this and the next lesson starter, you are going to work through the early stages of creating imaginary characters, as you might when drafting the first few paragraphs of a narrative.
- Explain that you are going to begin adding the information that a reader needs to build up the character as they read on. Today you will be looking only at words that could be added before the noun. Have ready on the flip chart/board/OHP a list of three 'character' nouns (e.g. *man, girl, officer*) spaced out so that you can write in additional words.

Activity

6 minutes

- Ask pupils to suggest two words that you could write in front of each noun. Take two or three suggestions, noting them for all to see. (*xxx xxx man.*) Pupils will probably suggest premodifiers that are adjectives *(tall)* nouns *(gas)* and determiners *(that man)*.
- Repeat for the second word (*girl*) but ask pupils not to use any of the same words twice. (This will reduce their choice of determiners once *a* and *the* have been used.) If they get stuck suggest *my, our, his, that, any, each, every.*
- Ask pupils for further suggestions for the third word *(officer)*. Any previously used words can be used again this time, but only once. Write down six or seven of their suggestions quickly for them to see, but write them in columns so that nouns, adjectives and determiners are grouped together.

Review

2 minutes

Ask pupils what they notice about the words they have chosen. Draw out the fact that a pattern has emerged - determiner, adjective, noun. Briefly discuss the effect on the reader if this pattern was repeated over and over again throughout a text.

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Session S2

Objectives

Y7 S2 (Noun phrases)

Resources

Mini-whiteboards for each pair.

Introduction

1 minute

- Remind pupils of the determiner, adjective, noun pattern that emerged in the previous session. Use the same notes if available on board/flip chart/OHP to refresh their memories.

Activity

6 minutes

- Ask pupils (in pairs or threes) to come up with two or three alternative patterns using their own example nouns. They must still add the words *before* the noun and must only use words from the same word classes - determiner, adjective, noun. (Provide additional support, such as a short list of suggested nouns in a writing frame for pupils that may need help.) They should record their suggestions on the whiteboards.
- Ask some pupils to share their suggestions with the whole group. Possible examples:
  determiner - adjective - adjective - noun (*a small, frightened child*)
  determiner - adjective - adjective - adjective - noun - effective at times but can be clumsy if adjectives are overused (*a hesitant, nervous, dangerous driver*)
  determiner - adjective - adjective - noun - noun (*that colourful, amusing circus clown*)
  determiner - adjective - noun already used (*these tiny people*).

Review

3 minutes

Invite pupils to share their views about the merits and appropriateness of each format and refer to one or two contextualised examples as shared texts.

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Session S3

Objectives

Y7 S2 (Noun phrases)

Resources

Notes on board or OHP from the previous session.

Introduction

3 minutes

- Focus pupils' attention back onto their list of suggested adjectives for the second word on your original list from the previous session - *girl* in the example given.
- Ask pupils if there is any way that these could be grouped into words that give a particular kind of information about a character.
- Draw out the fact that some adjectives provide visual information about appearance while others provide information that an observer could not know without the help of the writer - character, feelings, motivation.

Activity

5 minutes

- Give pupils some Time out to select adjectives from the list that could be included in this second group.
- Take their responses. (If the list does not include any, ask pupils to suggest some, e.g. *lonely, nervous, eager, hopeful, disconsolate.*)
- Allow pupils to challenge one another over their decisions - for example, it could be argued that nervousness can be visible in the way a person behaves.
- Invite pupils to suggest how it might help if you had said that they could also include three or more words to go *after* the noun. Ask for suggestions using your three original words.

Review

2 minutes

Preview the next session by comparing the selection of post-modifiers they suggest and finish with a question: *'What is the most effective strategy for a writer when establishing character - information before the noun, after it or a combination of both?'* Ask pupils to bring examples from their own reading for the next session.

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Session S4

Objectives

Y7 S1 (Subordinate clauses) S2 (Noun phrases)

Resources

Board, flip chart or OHP.
A list of prepositions as a handout sheet.
Drafting book or mini-whiteboard for each pupil or pair.

Introduction

3 minutes

- Use a board or OHP to remind pupils of the last two or three suggestions from the previous session - post-modification of nouns (e.g. *the man in the grey suit, a girl with shifty eyes, the woman who lives next door*).
- Hear some examples of pre/post-modification of nouns that pupils have brought from their own reading.
- Underline/highlight any examples that use prepositions and tell the pupils that today's session will concentrate on the use of prepositions that sit after the noun they are providing information about.

Activity

5 minutes

- Give each pupil a handout with a comprehensive list of prepositions and a few moments to scan them.
- Ask if there are any words in the list that surprise them - some pupils may not be aware of the full range of words in this word class.
- Quickly demonstrate the use of prepositions as post-modifiers with two examples:

  Give me a noun that could be a character. (fisherman)
  Write ***fisherman*** so that pupils can observe you (e.g. on OHP).
  Give me a preposition. (by)
  Write ***a white-haired fisherman by the harbour wall.***

  Give me a noun. (boy)
  Okay, but I'm going to make that a plural noun.
  Write ***boys.***
  Give me a preposition. (at)
  Write ***some young boys at the fair.***

- Ask pupils (individuals or pairs) to draft a few words, in the same way as you have demonstrated, to begin shaping a character (or two) who could appear in the first chapter of an adventure story set some time in the past. They must use a preposition after a noun to provide information about their character(s). They should begin with a modifier and can use their word lists to help select the preposition. (Use notebooks or mini-whiteboards.)
- Allow enough time for pupils to produce one or two examples.

Review

2 minutes

Ask several pupils or pairs to share their work. Record them on board or OHP for use in the next session.

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Session S5

Objectives

Y7 S1 (Subordinate clauses) S2 (Noun phrases) W17 (Word classes)

Resources

Notes recorded on board or OHP in the previous session.
Drafting book or mini-whiteboard for each pupil.
A complete set of word cards allowing one card per pupil. The original set of cards should include three equal lists of words, with words from each list being on different coloured card:

- 'people' noun phrases (*a shop assistant, my best friend, these brave explorers*);
- verbs (*works, sleeps,* - making sure that the verbs agree in number with your singular/plural noun phrase cards);
- prepositional phrases (*in the chemist's, at the factory, with a smile*).

Make sure that there is at least one possible way of combining one card from each of the three sets to create relative clauses when the word ***who*** is added, e.g. *My best friend is the only one **who works with a smile**.*

Introduction

1 minute

- Refer pupils back to the examples they suggested (prepositions used to post-modify nouns) at the end of the previous session. Ask pupils to try and think of a way that *two* prepositional phrases could be used after the noun.

Activity

7 minutes

- Allow one minute of Time Out to discuss with a partner and record on whiteboards. Then take one or two suggestions and explain that this is another version of the same pattern (e.g. *the man **in** the grey suit **with** the shabby trousers*). You may wish to remind pupils that what they have learned (in the course of the last three sessions) about using words before and after a noun to create a character can be applied just as effectively for all nouns: *the jar **with** the green lid **on** the top shelf*.
- Give out the jumbled set of word cards, one to each pupil. Evenly distribute the same number of cards from each of three lists so that you have given out equal numbers of noun phrases, verbs and prepositional phrases.
- Ask pupils to move around the room until they have grouped up into threes, using one card of each colour. The aim is to create a sentence using the words on their three cards and adding any other words they like. They must all use the word ***who** after* their noun phrase and they must keep the prepositional phrase at the end. Give them these instructions by referring just to the colour of the cards if you wish.
- Show an example using three of the cards. Allow enough time for the activity and then share the outcomes.

Review

2 minutes

Explain that pupils are still modifying nouns by adding information after the noun but that there is a difference. Can they spot it? Draw out (or explain) that these examples use clauses after the noun. The verb (introduced by ***who***) is the extra ingredient. They have been creating subordinate clauses, still using prepositional phrases and all beginning with the word ***who***.

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Session S6

Objectives

Y7 S13 (Non-fiction text types)

Resources

Provide each pair with at least one example of an information text. (Books from other curriculum areas will provide useful sources. Use a page marker if only part of the text is relevant.)

Introduction

4 minutes

- Ask each pair (without referring to their text yet) to list three of the main characteristics of an information text. (If prompts are needed, mention tense, person and organisation.) Give them two minutes and then another two minutes to confer with a nearby pair.
- List their suggestions on board/flip chart or OHP and summarise so that the notes are concise. Add any missing characteristics yourself.

Activity

5 minutes

- Ask pupils to refer to their texts (give them a minute or two to do this) and invite them to provide an example of each characteristic. Take the first suggestion for each so as not to spend too long on this.
- Remind them that the way the information is linked will be important to the reader. Ask each pair to make a list of some of the 'signpost' words and phrases used in their own text example. They should choose five examples to list. Prompt them with a few suggestions such as, *in other words… this means that… and so…*
- They should write quickly but neatly as another pair will use their list in the next session.

Review

1 minute

Ask one or two groups to read their lists. Praise positive achievement.

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Session S7

Objectives

Y7 S1 (Subordinate clauses)

Resources

Strips of card or OHT featuring prepared parts of a sentence which could be fitted together in different ways. Incorporate words which will focus pupils on subordinate clauses, e.g. *such as; although; who; having.*

For example:

that was in easy reach	*who seemed upset*
the Head sat down	*having had his coffee*
in the office	*because of money matters*
on a chair	*although exhausted*
on Monday at 8.05 precisely	*with a smile on his face*

Introduction

3 minutes

- Explain that this activity is to explore how to influence meaning by using subordinate clauses in different ways. (Confirm understanding of the term subordinate clause.)

Activity

5 minutes

- As a class, or in pairs, work out a possible sequence which incorporates all the cards. Add extra words if necessary.
- Work out a different version, then a third version.
- Compare the versions and discuss the different effects.
- Identify the different places that can be occupied by the same card.

Review

2 minutes

Discuss the key words that enable writers to make sentences more complex and more interesting.

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Starter Activities

Text Level Objectives

Session Reading 1

Objectives

Y7 R19 (Poetic form)

Resources

A poster-size version of a sonnet, cut up into separate lines.
A poster displaying the key features of this type of sonnet.
Floor space, with visual access for all pupils.

Introduction

2 minutes

- Point out the key features of the sonnet form and explain that the task is for the class, working in two halves, to decide on a satisfying sequence for the cut-up sonnet.

Activity

5 minutes

- Put the original first line down on the floor. Each half in turn has two minutes to tackle the task, after which time there is a brief comment from the observers on what helped people to make progress. Then the other half carries on from where the first half left off until an agreed sequence is established.
- If the process proves slow, give clues such as pointing out punctuation or rhyme scheme.
- Intervene as necessary to ensure that this phase takes only five minutes.

Review

3 minutes

Discuss what helped people to decide on the location of a line, focusing on the relationship between meaning and form. Reveal and read the original. If appropriate, discuss differences between the original and the version agreed by the class.

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Session Writing 1

Objectives

Y7 Wr7 (Narrative devices)

Resources

Each group of pupils needs a set of cards which contains the five or six key elements of the same story. This could be a traditional tale, a novel known by all or a recent happening. They also need a way of displaying the cards, e.g. Blu-tac or cut-up slips of OHP.

Introduction

2 minutes

- Explain that each group has to arrange the elements of the same story in what they think is an interesting order for a reader, but that this must not be just a chronological sequence.

Activity

5 minutes

- Start by giving each group a different image of their readers, e.g. *English teachers, old people, young children, people of their own age, their parents/ carers, mathematicians, football fans, Victorians etc.*
- Ask each group to decide on a presenter.

Review

3 minutes

Compare the sequences decided on by the different groups. Discuss the ways they took their readers' needs into account.

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Session Speaking and Listening 1

Objectives

Y7 S&L12 (Exploratory talk) S18 (Sentences in older text)

Resources

Each of three groups needs an identical set of large-print cards. Each card has on it a sentence from a different century, from the 15th century onwards.

Introduction

1 minute

- Ask pupils to stand in chronological order within their groups, arranged around the room so that all cards are visible.

Activity

6 minutes

- Pupils discuss and decide upon their positions.
- When all three groups are ready, they read out their cards in order and compare each other's positioning.

Review

3 minutes

Discuss the features of language change over time that helped them to decide where to stand.

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Starter Activities

Word level objectives

Session W1

Objectives

Y7 W1 (Vowel choices) W9 (Phonemes and syllables) W10 (Analogy)

Resources

A set of word cards, with one word containing the long *a* phoneme on each card, *(e.g. way, sail, reign, sleigh).* The full set should include several words with each spelling. Include two or three different sets of words, given alternately to groups sitting next to one another.

Introduction

1 minute

- Ask pupils, working as pairs, to jot down as many words as possible that include the long *a* vowel phoneme (***ay*** as in *made* or *paid*) where it occurs anywhere in a word. Explain that they are looking for the sound not any particular way of spelling it.

Activity

7 minutes

- Pupils join up with another pair and compare their lists of words. They count how many different words they have collected and how many different ways of spelling the long *a* sound are included in their list. (It may be helpful if they use highlighter pens to do this.)
- Groups say how many spellings for the long *a* they have found.
- Record the range of spellings they have found for all to see.
- Explain that these alternatives (vowel choices) can cause a lot of confusion when spelling even common and familiar words.
- Give out a set of word cards to each group (or to each pair).
- Give pupils a few minutes to group the words into the same spelling groups for the long *a* phoneme and to come up with any possible patterns they notice that might be helpful in making the right vowel choices when spelling.

Review

2 minutes

Ask each group to confer with another group that has a different set of words to check their conclusions.
Draw out their conclusions and make explicit the rules and patterns for spelling the long *a* phoneme.

Possible follow-up lesson starter if required: repeat the session using the long *i* phoneme to see if their conclusions stand (e.g. *wipe, wise, fright*).

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Session W2

Objectives

Y7 W1 (Vowel choices) W9 (Phonemes and syllables) W10 (Analogy)

Resources

Mini-whiteboard for each pupil.
Board or OHT.

Introduction

2 minutes

- Provide a mini-whiteboard for each pupil. Ask them to write the words ***dig/digging*** and hold up their whiteboards. Repeat with ***hum/humming***. (Check for pupils who are confused about doubling consonants and who may need additional teaching.)
- Explain that it is obvious that the end consonant is doubled when a suffix is added, but that you want the pupils to work out why.

Activity

5 minutes

- Ask pupils to think of short words ending in a consonant that is not doubled when a suffix is added. (Some pupils may need suggestions or a word sheet to support them.) Allow a couple of minutes then collect suggestions for all to see, e.g. *beep, burn, dream*.
- Collect two lists of words as you go along, on board or OHT. (One for doubled consonants and one for not doubled, i.e. one for short medial vowels and one for long.)
- Invite pupils to speculate about why the consonant doubles or does not double and give one minute of Time out discussion with a partner. (You may need to remind them at this point that the previous lesson starter was about vowels.)
- Ask each pair of pupils to work out a rule that might help when deciding whether to double a consonant or not. If necessary help some pupils to arrive at an appropriate answer.

Review

3 minutes

Share findings and discuss difficulties. Choose a clear and correct explanation about doubling consonants after short medial vowels and confirm it.

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Session W3

Objectives

Y7 W1 (Vowel choices) W9 (Phonemes and syllables) W10 (Analogy)

Resources

Mini-whiteboard for each pupil.
Jumbled list of words including hard/soft ***c*** either on handout sheets or on OHT.

Introduction

2 minutes

- Remind pupils that the previous session concentrated on the influence of vowels on other letters. (Quickly check what they have learned about doubling consonants after short medial vowels.)
- Tell them that this session will remind them of another way that vowels can influence the letters around them. In this case, the letter ***c***.

Activity

6 minutes

- Ask pupils to work in small groups. Show a word list on OHT (or provide a sheet for each group) with a selection of jumbled words showing soft/hard ***c*** as in *cinema, celebrate, cycle, card, coat, cup*.
- The task is to work out as quickly as possible what influence the vowel is having in these examples and to write the rule on a whiteboard.
- When groups come up with explanations, encourage them to join other groups and compare conclusions.
- If two groups agree, they hold up their explanation of the rule.

N.B. Some classes/groups will be able to work more quickly, without word list prompts, coming up with their own words and drawing conclusions in fewer steps. Less able groups might need to spend longer on each step so the session could be spread across two lesson starters.

Review

2 minutes

Say nothing until most groups are holding up explanations or time is up. Ask the group that held up the first correct explanation to read their version of the spelling rule.

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Session W4

Objectives

Y7 W1 (Vowel choices) W9 (Phonemes and syllables) W10 (Analogy)

Resources

Six word cards: one word on each, from a list of common polysyllabic words containing unstressed vowels, e.g. *interest, business, poisonous.*
A longer list of examples from the same word list, as OHT or handout. (You may wish to highlight or embolden the unstressed vowel in each word for some or all pupils.)
Board, flip chart or OHT.
Individual mini-whiteboards,

N.B: The *KS3 Spelling Bank* is a useful source of appropriate words.

Introduction

2 minutes

- Explain that some words are tricky to remember because they contain unstressed vowels. These vowels are difficult to make out because they are spoken quickly or quietly. They do not 'sound out' clearly because the spoken stress is elsewhere in the word. (Give a few examples to clarify the difference between stressed and unstressed and to mimic common errors, e.g. *doctor/docter.*)

Activity

5 minutes

- Give out a word card to about six pupils and ask each of them to read aloud clearly the word on their own card. Ask pupils who were not given cards to write each word on their whiteboard as it is read out.
- Invite the pupils with cards to compare the spelling on whiteboards with the word on their card. Briefly discuss any differences, which are likely to be in misspelling of the unstressed vowel.
- Remind pupils that unstressed vowels that can be spelt in several different ways.
- Provide a list of examples of words with unstressed vowels, ideally drawn from these pupils' recent writing. Ask each pupil to circle one or two words that they have particular difficulty in spelling. (You could pre-select a couple of words in the list for certain pupils.)
- Ask each pupil to think of a simple strategy (such as a mnemonic) to help them remember the vowel spelling in one of those words.

Review

3 minutes

Ask one or two pupils to share their ideas. Concentrate on the most common areas of difficulty and invite pupils to add to the list of words.

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Session W5

Objectives

Y7 W1 (Vowel choices) W9 (Phonemes and syllables) W10 (Analogy)

Resources

A set of about twelve (or more) word cards, each with a word from the list of vowels with alternative spellings. Include some from each section for ***ough, ear, ight, ou*** and ***au***. Use fewer words and select from only one set of letter strings to speed up the activity.

Introduction

2 minutes

- Remind pupils that you are still concentrating on the way that vowel phonemes are spelt.
- Explain that this activity focuses on words which are pronounced differently although they have the same letter pattern. Give a few examples.

Activity

5 minutes

- Select the same number of pupils as you have cards, give a card to each pupil, and ask them to stand in a line where there is space to move around.
- Invite the remaining pupils to take turns (or select individuals if you prefer) to come to the front and move one pupil in the line to a different position.
- The aim is to group the words so that the same pronunciation patterns are grouped together. (For example, the pupils with cards for ***tough*** and ***rough*** would be left standing together, as would those with the cards ***trough*** and ***cough***.)

N.B: Time taken will depend on pupils' ability and confidence and the number or variety of cards you provide. You may wish to use just a few words, concentrating on one letter string.

Review

3 minutes

Invite pupils to summarise what they have learned about the possible spelling of the same vowel sounds. Ask them to suggest strategies for remembering their personally tricky words from the given list.

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Session W6

Objectives

Y7 W1 (Vowel choices) W9 (Phonemes and syllables) W10 (Analogy)

Resources

Mini-whiteboard for each pupil and one for the teacher.

Introduction

2 minutes

- Tell the pupils that you are still investigating the spelling of vowel phonemes.
- Tell pupils that there are only five words that end with the letters ***eight***. (Write the words rather than saying them.)
- Quickly write ***height*** and ***sleight*** for all to see, and say them as well as spelling them.

Activity

3 minutes

- Ask pupils to think of the other three words. If they don't suggest them, provide ***eight***, ***weight*** and ***freight*** and remind them that you asked for words that ended with the same letters not the same sound.
- Clear the board/remove visual clues.

Review

5 minutes

Finish the session with revision of selected words from the sequence of previous lesson starters which have addressed vowel choices. Say a word, wait six seconds, then write it on your mini-whiteboard. Can pupils write it correctly and hold up their whiteboards before you?

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Session W7

Objectives

Y7 W12 (Using a dictionary)

Resources

Dictionaries.

Introduction

3 minutes

- Ask a confident pupil to sit at the front, facing the rest of the group, with a dictionary. Ask this pupil to look up the words you say, as quickly as possible and to read the first word of the definition when he/ she has found it. (Choose about three words.)
- Ask the remaining pupils to observe and identify any techniques used by the first pupil to speed up the reference process. If prompts are needed, ask them if he/she always starts the search in the same place.
- Make sure that someone (even if it's you!) suggests the use of approximation - the word starts with a letter that is near the middle of the alphabet, so open the dictionary near the middle.

Activity

5 minutes

- Use four large cards showing the letters, in order, of each quartile of the alphabet, turned away so that they can be revealed one at a time. (Suggestion with overlap: *abcdefg, ghijklmn, nopqrst, tuvwxyz*.)
- Continue giving one word at a time and ask pupils to hold up the number of fingers to correspond with the right quartile of the dictionary for the first letter. Work through quickly so that pupils respond at speed. Vary your response by either revealing the correct card to show which quartile or by choosing one pupil's suggestion and checking the relevant card to see if they are correct.

Review

2 minutes

Using dictionaries in pairs, ask pupils to practise their speed referencing: give them pairs of words and ask them to find the references, saying first which will occur first in the dictionary, e.g. *Which will come first,* ***transcribe*** *or* ***transmit****?* ***Predict*** *or* ***presume****?* Look them up and check. There should be time for three pairs of words.

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Session W8

Objectives

Y7 W15 (Dictionary and thesaurus)

Resources

Organise seating in pairs so that tables are arranged in lines or so that a linear sequence can be seen from left to right (e.g. like a snake around the room).
Three small cards for each pair of pupils, each card with one word on it. Each word should begin with either the same first two letters or the same first three letters.

Introduction

1 minute

- Ask each pair to lay out their words on their table so that they are clearly visible and in alphabetical order.

Activity

7 minutes

- Invite each pair in turn to rove around the room, taking their cards, until they find another set of cards showing words that should come immediately before their set, in the dictionary. They should sit down at the table directly to the right of this pair, displacing the two pupils who then take their turn to rove around and find their nearest dictionary 'partners'.
- Once complete, ask pupils consecutively in the order of their seating positions to read their words aloud from left to right. These should be in the correct dictionary order. If a pupil thinks a mistake has been made, he/she should indicate this and has a chance to make one move, putting a pair and their set of cards into an alternative position. The newly displaced pair should find a new spot.
- Give pupils, working alone, one minute to put the following nonsense words into alphabetical order: *scringleworth; scraulish; scrystic; scrooning; scrullion.*

Review

2 minutes

Ask the pupils with their hands up first to read the order they suggest.

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Session W9

Objectives

Y7 W4 (Prefixes)

Resources

Cards with prefixes, large sheets of paper.

Introduction

1 minute

- Give each pair of pupils one common prefix to work with, such as ***auto, tele, trans, circum***. Make sure that three or four pupils are working with the same prefix.

Activity

7 minutes

- Ask pupils to write their prefix in the middle of a sheet of paper (or provide these already set out).
- Ask pupils to create a 'word web' of up to five words beginning with that prefix. (You may wish to ask some pupils to investigate only two or three words in the time available.) Individual dictionaries should be used to look up the definitions of each new word.
- The aim is to find out the meaning of the prefix itself. Suggest that it may help if brief definitions or key words are jotted down next to each word on the web.
- Allow two minutes for the three or four pupils using the same prefix to group together and share their ideas about the meaning of their prefix.

Review

2 minutes

List the prefixes on board/flip chart/OHT and ask each new larger group to tell you their findings. Confirm, add to or clarify their conclusions so that all pupils are clear about the meaning of each prefix.

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Session W10

Objectives

Y7 W4 (Prefixes)

Resources

Cards with antonym prefixes. (See *KS3 Spelling Bank* for examples.)

Introduction

2 minutes

- Provide the same selection of antonym prefixes on small cards for each pupil or pair. (Pupils should alternate in turn if working as a pair.)
- Explain that these are all negative prefixes (creating antonyms) and that they are going on to remind themselves of some of the more unusual antonym prefixes.

Activity

7 minutes

- Go quickly through a selection of root words and ask pupils to hold up the correct antonym prefix to be added, e.g. you say ***appear*** and they should hold up the ***dis*** card. (Make sure that pupils are clear about the correct choice before moving on to your next word.) Throw in a few 'wild cards' such as ***unspoken*** to keep them on their toes. They should not hold up any cards here.
- Go through your list of words, one at a time and invite pupils to suggest the correct prefix to create the antonym. Sometimes hold up the correct card to confirm a correct answer (string out the suspense at times) and sometimes appear hesitant and ask them to speed-check in the dictionaries before they commit to a particular answer.
- Write ***unnecessary*** and ***dissatisfied*** on the board or flip chart. Give pupils one minute to discuss with a partner ways to remember the doubled consonant when the prefix is added to these two words. Collect suggestions and ask pupils to choose the one that appeals most and remember it.

Review

1 minute

Finish the session by asking what other helpful information the dictionary provided to speed up the search for words. Remind pupils about the top and bottom page alphabetical references.

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Session W11

Objectives

Y7 W17 (Word classes)

Resources

OHP or board.
KS3 Spelling Bank for reference.

Introduction

3 minutes

- Provide some phonetically plausible nonsense words, e.g. *schrenting, chulper, franstious, frount, brandled, lurgeful.*
- Give pupils two minutes to create a couple of sentences using all the nonsense words you have given, e.g. *The frount felt very lurgeful because he had been schrenting all day. He had brandled the heavy chulper until he was almost franstious.*
- Hear a few.

Activity

5 minutes

- Ask pupils how they decided which job in the sentence each of the words should perform. (If their answers emphasise only similarity to known words, move the discussion towards the spelling of those words.)
- Show and say, one by one, a short list of common words, suggesting a sentence containing each word to contextualise it. Invite pupils to add a suffix to each word, using it in a new sentence where its word class has changed, e.g. *home/homeless, hate/hateful, glad/gladness, heaven/heavenly.*
- If prompts are required, provide a list of possible suffixes.
- Encourage pupils to use the correct terminology, e.g. *adding the suffix changes the word from a noun to an adjective.*

Review

2 minutes

Discuss which suffixes indicate that a word is doing the job of a verb. Collect their suggestions and remind them that the ***ed*** suffix can also indicate a verb-like word being used adjectivally to modify a noun, as in *a pointed nose, a startled bird.*

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Session W12

Objectives

Y7 W17 (Word classes)

Resources

Words on card, plus a set of questions for the pupil guessers to ask. Control the level of difficulty by your choice of the hidden word and by the range of questions on the card given to each guesser. The number of pupils who play will depend upon the level of difficulty you select and the time you allow.

Example words:

happy/happiness, slow/slowly, wait/waiting, recognise/unrecognisable
call/recall, child /children, operate/operation, joy/enjoyment
recognise/unrecognisable, approve/disapproval, impress/impressionable, retrieve/irretrievable

Example questions:

Is it a noun/verb/adverb/adjective?
Is it positive/negative?
Is it singular/plural?
Does it have a prefix? Does it have a suffix?

Introduction

1 minute

- Explain the activity, emphasising that we need to know the terminology of language in order to play the game and to analyse language use.

Activity

7 minutes

- Ask a pupil to sit at the front of the room, facing the rest of the group. Choose a confident and able pupil so that others can latch on to the techniques needed for this activity.
- Give him/her a root word (that can be seen by all) and show the rest of the group another word that cannot be seen by the pupil seated at the front. For example, by pinning the word on the wall above or writing it on the board behind the pupil. This second word should derive from the first by the addition of letters and may include the dropping of letters where a suffix has been added.
- The pupil at the front must guess the hidden word by asking questions of the rest of the group, but can only ask from a selection of questions, given to him/her on a card.
- Once the word has been guessed correctly, invite another pupil to play. Provide two new words.

Review

2 minutes

Discuss which terms helped pupils to find out what the words were.

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Session W13

Objectives

Y7 W10 (Analogy)

Resources

OHT or board.

Introduction

2 minutes

- Explain that this game will show just how much pupils already know about the patterns of English spelling. They have to guess which word the teacher has in mind, when all they have to guide them is the first letter and a dash for each other letter.
- If they guess inappropriately, the teacher (or the person at the board) will score points.

Activity

6 minutes

- Choose a word several pupils have found tricky, as shown in their recent writing. Write up the first letter and a dash for each subsequent letter.
- Pupils guess what letter follows the first letter. If they guess correctly, write in the letter and proceed with further guesses. If they suggest a letter which *could* have followed, and prove this by giving a word including that letter sequence, write up that word but no-one scores any points. If they guess incorrectly, the teacher scores a point.
- The game ends when either the pupils guess the word, or the teacher scores an agreed number of points.

Review

2 minutes

Discuss what pupils have learnt about the predictability and patterns of English spelling.

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Session W14

Objectives

Y7 W17 (Word classes)

Resources

Copies of texts A and B - two or three sentences of narrative. Half of the class have text A, the other half have text B.

Introduction

3 minutes

- Ask pupils to discuss, in pairs or small groups, which words do the most important job in a sentence, in terms of the reader's understanding and enjoyment - the verbs or the nouns? Ask one or two pairs/ groups to explain their choice and give reasons for it.

Activity

5 minutes

- Give two different texts as handouts (A and B) to adjacent groups so that one group cannot see the other's text.
- Ask the groups with text A to cross out all the words except the nouns or the noun phrases. Ask the groups with text B to cross out all the words apart from the verbs (including non-finite verbs) and auxiliary verbs. (Provide a quick reminder of the way that auxiliary verbs link up in verb chains to ensure that pupils are comfortable with the terminology.)
- Select a pupil with text A to read the remaining words to those who have text B. How easy is it to understand what the text is about when the verbs are missing?
- Now select a pupil with text B to read the remaining words to those who have text A. How easy is it to understand what the text is about when the nouns are missing?

Review

2 minutes

- Compare the two texts and ask pupils if their conclusions would have been the same if only nouns had been left behind in text A, rather than the noun phrases as well.

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Session W15

Objectives

Y7 W11 (Strategies for learning spellings) W10 (Analogy)

Resources

A4 whiteboards, marker pens and cleaning cloths for each student.

Introduction

3 minutes

- Teacher models example on whiteboard.
- Words that can be found in the name of someone on the staff, e.g. ***Miss Carroll*** *(miss, is, scar, car, roll).*
- Letters must be taken in sequence.
- Then try with ***Mr Atkinson*** *(at, in, son, kin, on).* Model the thought process as you are doing this, gradually asking for ideas from students.

Activity

4 minutes

- Individually, students write own names or the name of a 'celebrity' on A4 whiteboards and make list of words that can be found in the names. Take a few examples.

Review

3 minutes

- Explain the value of this: to help look for patterns in words. This is a way of remembering spellings. For example, can you see any words in the word ***separate*** that might help you to remember the spelling? (***rat, rate***) Check that they are aware of which bit of the word is difficult.

Homework:

Find the words within the word that will help you to remember these words:
friend (end)
because (cause)
vegetable (get, table, able)
library (bra)
tomatoes (mat, toes)
comfortable (fort, table, tab, able)
pleasant (as, ant)
handsome (hand, hands, and, so, me, some)
business (sin, bus, in)
environment (iron, men, on).

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Session W16

Objectives

Y7 W11 (Strategies for learning spellings)

Resources

OHT: Spelling game - ladders.

Introduction

4 minutes

- Put a completed ladder grid on OHP. Show how to change one letter at a time to make the word at the bottom of the grid, e.g.
  band
  sand
  sane
  same
  some

- Complete one with pupil's help, e.g.
  red
  led
  lid
  lip

Activity

4 minutes

- Pupils complete one or more in pairs:
  two into son
  bold into safe
  world into mount
  wild into song

Review

2 minutes

Share answers and discuss the strategies used.

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Session W17

Objectives

Y7 W1 (Vowel choices)
N.B: Use this starter only if pupils are not secure in their knowledge of vowel phonemes.

Resources

List of contrasting words: some double consonants; others do not, e.g. ***hop/hopping*** and ***hope/hoping***. Highlight the vowel in a different colour, so pupils know which bit they are looking at.

Introduction

3 minutes

- Clarify difference between vowels and consonants. Ask for list of vowels, one from each of five pupils. Scribe record on whiteboard.
- The **names** of the vowels (***ay, ee, eye, ow, you***) are known as **long** sounds.
- Vowels can also have a short sound. Illustrate with words on board (***a*** - ant, ***e*** - egg, ***i*** - ink, ***o*** - orange, ***u*** - umbrella). Exaggerate the sound as necessary for pupils to understand.
- Stress the objective which is to learn that words ending with a single consonant preceded by a short vowel double the consonant before adding ***ing*** and other vowel suffixes.

Activity

5 minutes

- Pupils investigate how to add endings like ***ing/ed/er/ier/ish/est*** onto words.
- What do they notice about all of these suffixes? (All begin with vowels.)
- Pupils group words according to the spelling pattern. (Differentiate words by having fewer types of ending for less able.)
- Pupils then work out the rules for adding these endings.
- Give one minute to sort them and two minutes to work out the rules.

jump - jumped;	walk - walker ;	hop - hopping;	hope - hoped;
sun - sunnier;	pack - packed;	fit - fittest;	write - writer;
care – caring.	train - trainer;	win - winner;	hate – hating;
	stand – standing.	drop – dropped.	mine – mining.

- Reveal rule or list of examples for each.
  When words end in two or more consonants, or the vowel is not a short vowel, just add the ending. Words with a short vowel and a single consonant double the final consonant.
  (Words ending in modifying ***e*** drop the ***e*** when a vowel suffix is added.)

Review

2 minutes

Remind pupils of the rule: words ending in a single consonant preceded by a short vowel double the consonant before adding ***ing/ed*** etc.
Words which already end in two consonants or end in a consonant and have a consonant suffix added, don't need doubling.

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Session W18

Objectives

Y7 W2 (Pluralisation)
Revise ***s/es/ies*** plurals and introduce ***f - ves*** changes.

N.B: Use this starter only if pupils' writing reveals uncertainties about plurals.

Resources

Individual whiteboards, pens and cleaning cloths.

Introduction

3 minutes

- Confirm understanding of the terms singular and plural and discuss what pupils know about how to make a singular word into a plural.

Activity

5 minutes

- On individual whiteboards, pupils write ***s/es/ies*** to make the following words plural: *medal; penalty; replay; winner; injury; rule; goal; trophy.*
- Record correct answer on board.
- Football games have a first half and a second half. It is said to be a game of two halves. What is the rule for making words ending in ***f*** plural? (***f*** becomes ***v + es***). Ask for other examples and record them on class whiteboard. There are some exceptions: *chiefs; beliefs; roofs; dwarfs.*
- Some words end ***fe***: what happens to these? *Knife/knives; life/lives; wife/wives.*
- If *cliff* becomes *cliffs*, what is the rule for making these words plural?

Review

2 minutes

Pupils write a note for themselves about creating plurals, and list examples for each rule.

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Session W19

Objectives

Y7 W10 (Analogy) To help pupils see the family likenesses between words.

Resources

Cards or a jumbled collection of words which belong to different word families, e.g.
Sign/signature/resign/design/assignment/signal
Hand/handling/handy/handful/handle
Ease/easy/easier/easiest/easily/uneasy
Crumbs/crumbling/crumble/crumbled.

Introduction

2 minutes

- Explain about word families that share a root word.

Activity

5 minutes

- Pupils, in pairs, must group together (or highlight if working with a single sheet for all) the words that are in the same family.
- Pairs who finish in time can suggest additional words and word families.

Review

3 minutes

Discuss what pupils have learned about word families.

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Unit: Books in their times

Duration: 9 lessons

English Year 7

About the unit

This unit introduces pupils to the notion of the English literary heritage and to certain key writers from that heritage. It aims to create interest and pleasure in the study of texts over time, to provide pupils with a framework for their wider reading and to introduce them to writing critically.

Prior learning

In order to complete this unit successfully, pupils should be able to draw on their experience of:

- working in groups;
- making presentations to different groups;
- articulating a personal response to literature;
- comparing texts;
- research, using different sources of information;
- using note making skills;
- language variation.

Expectations

Most pupils will: understand how texts written at different times may differ at word, sentence and text level. They understand the characteristic themes and ideas of individual authors and of specific texts, and can analyse passages, referring to details in their explanation.

Some pupils will not have progressed so far and will: be able to identify some similarities and differences between texts written at different times.

Some pupils will have progressed further and will: identify and explain the key features which characterise texts written by different authors at different times. They will be able to convey their understanding to others through polished presentations.

Starters

- Chronological continuum
- Ancient & modern
- Sequencing
- Pre-1500 texts
- Dramatic reading
- Critical terms

Stages

1. How some writing consciously reflects earlier texts.
Comparison of texts: how can you tell how old a text is?
Construction of a literary timeline.
2. Research the life and work of an author.
Presentation to the class about the author.
Development of the timeline with additional information.
3. Reading texts over time which explore similar themes.
Group presentations of one of the texts to the class.
Pupils consider their own reading in the light of their knowledge of the literary heritage.

Resources

Extracts from key works and writers of the literary heritage such as *Beowulf, the fight with Grendel*; Chaucer, including *The Pardoner's Tale*; Anglo-Saxon poetry; Langland: *Piers Plowman*; Shakespeare; Pope; William Blake; Tennyson *Morte d'Arthur*; Charles Dickens; T.S.Eliot; *Lord of the Flies*; Alternative fairy tales such as *The True Story of the Three Little Pigs*; Film: *The Treasure of the Sierra Madre*.

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Books in their time: Objectives stage 1

Word	Sentence	Reading	Writing	Speaking and listening
W16 Unfamiliar words	S18 Sentences in older text	R17 Independent reading R20 Literary heritage		

Books in their time: Objectives stage 2

Word	Sentence	Reading	Writing	Speaking and listening
		R1 Locate information R4 Note-making R20 Literary heritage		S&L3 Shape a presentation S&L6 Report main points

Books in their time: Objectives stage 3

Word	Sentence	Reading	Writing	Speaking and listening
W21 Subject vocabulary	S18 Sentences in older text	R20 Literary heritage	Wr19 Reflective writing	S&L3 Shape a presentation S&L17 Extend spoken repertoire

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Stage 1 Lesson 1

Starter

- Issue copies of recent and contemporary fiction for personal reading during the unit. Give pupils as much choice as possible within a range of quality texts.

Introduction

- The teacher asks pupils to think of their favourite traditional stories and to describe the themes and significant events/situations of these stories. The teacher establishes common features of traditional tales.
- The teacher reads a story, such as *The True Story of the Three Little Pigs* by Jon Scieszka, which has been written in response to an earlier text.

Development

- Pupils in groups make notes on ways in which the modern story reflects or departs from the original fairy tale, using a comparison grid that includes plot, character, sentence structure and use of language.

Plenary

The teacher reviews the modern and the traditional versions of the tale. Why might a modern version be different? Do pupils know any other stories which respond to earlier writing?

Homework

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Stage 1 Lesson 2

Starter

- Create a chronological continuum. Give pairs of pupils cards, each containing a phrase or sentence, drawn from across the last millennium. Pupils arrange themselves in a timeline and explain the evidence for their positioning.

Introduction

- The teacher asks pupils: how can you tell how old a text is? Provisional ideas are collected based on pupils' previous reading experience.
- The teacher models reading of an older text from the literary heritage such as the fight with Grendel in *Beowulf* or an extract from Chaucer or Shakespeare.
- Use ancient and modern versions as appropriate.

Development

- Working as a whole class, pupils annotate the extract, selecting those features which identify it as an older text.
- If time allows, groups of pupils discuss and annotate a second (brief) extract.

Plenary

The teacher reviews elements which help to identify older texts such as: word level (e.g. *words no longer in use, changes in spelling and meaning*); sentence level (e.g. *length of sentences, use of punctuation*); text level (e.g. *specific references, changes in subject matter, attitudes or values*). Pupils provide examples.

Homework

Pupils are asked to use the criteria identified in the lesson and collect an example from home or from the school library of an extract from an older text.

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Stage 1 Lesson 3

Starter

- Give out cards which are in matching pairs: the early version of a word and its modern equivalent. Pupils have to find the card which matches the one they were given.
- Discuss language change, using these examples.

Introduction

- The teacher introduces the idea of a text timeline which will be used to provide an historical context for this unit. (Teachers could check with their History colleagues about the best way of doing this.)
- The teacher then places annotated copies of the texts discussed in the previous lesson on the timeline, talking through the reasons for the positioning.
- Discuss with pupils their examples from homework and place these on the text timeline.

Development

- In groups, pupils are given 5 extracts from key works from the literary heritage which show changes in the use of language over time. (Examples may include: Anglo-Saxon poetry, Chaucer, Langland, Shakespeare, Pope, Blake, Dickens, T.S.Eliot, and contemporary writers including those from alternative traditions such as American English or Black writing.)
- Pupils are asked to put the extracts into chronological order, justifying their choice in relation to previously identified features.

Differentiation

- Differentiation can be achieved partly by careful matching of texts with particular groups of pupils. Teacher works with one group.

Plenary

The five extracts are reviewed in terms of significant word, sentence and text level features and placed in the correct chronological order on the timeline.

Homework

Reading of personal novels.

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Stage 2 Lesson 4

Starter

- Sequencing exercise on ways of telling a life story. Key elements of a significant writer's life are put on a card. In pairs, pupils must find more than one way of arranging them to tell the story of that writer's life.

Introduction

- The teacher models researching the life and work of an author from the literary heritage. Use an extract from an autobiographical or biographical text or encyclopaedia to show how pupils can make notes on aspects of the life and work, such as, important events in the life, the historical background, titles and genres, key themes and ideas in the work.

Development

- Pupils, in groups, are allocated authors from the literary heritage to work on, preferably in the library or, if necessary, in the classroom using resources provided by the teacher.
- A checklist or KWL frame can be provided to help weaker pupils to categorise their research.

Plenary

The plenary is used to review the process of research. Where is the best place to find information? How much should pupils write? How can the work be shared? How much information is needed? How can the information be presented to the rest of the class?

Homework

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Stage 2 Lesson 5

Starter

- The teacher models giving a presentation, e.g. *using notes as prompts, not simply reading aloud, providing subtitles for aspects of the talk.*

Introduction

- Pupils in 'expert' groups prepare a brief presentation about their group's author, and add their author to the timeline.
- Pupils then re-group, jigsaw fashion, so that each new group contains an 'expert' on each author.

Development

- Pupils present their findings to the new group.
- Pupils should be given a specific purpose for listening to others' presentations, e.g. *making notes for their own later writing about the literary heritage.*

Plenary

The teacher uses the plenary to establish links between writers and to discuss the timeline.

Homework

Pupils write a reflective evaluation of their contribution to the presentations as speakers and as listeners.

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Stage 3 Lesson 6

Starter

- Pairs of pupils are given a line or two from a pre-1500 text such as *The Lord's Prayer* and asked to read it aloud.
- A third pupil watches, listens and reports back on how they tackled the task.

Introduction

- The teacher reminds pupils of the first lesson in this unit in which they met pre-1500 texts.
- Shared reading (or listening on tape) of an extract from Chaucer in the original and discussion of the difference between hearing and reading a pre-1500 text.
- The teacher tells pupils that they will be asked in groups to present one of the texts to the rest of the class.

Development

- In groups, pupils are allocated different text extracts to read and/ or listen to. Audiotapes can give access to texts which pupils could not read unaided. There needs to be links between the texts which should be from different times. (For example, the theme of betrayal can be found in *The Pardoner's Tale, The Bible, Morte d'Arthur, Macbeth,* etc.)
- Pupils decide on which part of the extract they will prepare as a presentation.
- The teacher works with the least fluent readers.

Plenary

Groups explain to the class how they decided on the particular extract which will form the basis of their presentation.

Homework

Ongoing personal reading.

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Stage 3 Lesson 7

Starter

- Teacher models the reading aloud of an extract in a monotone and invites the class to suggest ways of improving the reading by 'directing' the teacher's performance.

Introduction

- Groups work on the texts they have selected to prepare for presentation through dramatised reading.

Development

- Groups make their presentations.
- Pupils in the audience are given prompt sheets to focus their listening and evaluation.

Plenary

The plenary is used to discuss and evaluate the group presentations.

Homework

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Stage 3 Lesson 8

Starter

- Pupils are given cards on which are written terms that might be appropriate in a book review. Pupils must create a positive/negative continuum of critical terms by arranging themselves in a line and be ready to explain why they stand where they do.

Introduction

- The teacher asks pupils to consider the book they have read for homework during the unit. The teacher models writing a critical response to something he/she is reading.
- A frame could be used to help pupils with the structure of the review and with the type of language and sentence structure most appropriate.

Development

- Pupils plan their writing about their chosen text, using the terms introduced in Lesson 1and 2. They attempt to relate the book to other similar works they have read or heard about, as modelled by the teacher.
- Writing partners comment on the plans.

Plenary

The teacher reinforces points about continuity and change in literature over time. References to contemporary literary and media texts are sought.

Homework

Pupils complete a review of their chosen text establishing references, where appropriate, to other writing and the timeline.

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Unit: Books in their times

Duration: 9 lessons

English Year 7

Stage 3 Lesson 9

Starter

- The teacher uses a review written by a pupil (not necessarily a pupil in the class) to model proof-reading.
- Pairs of pupils then have five minutes to proof-read each other's reviews, and authors make any changes they think useful.

Introduction

- In groups, pupils discuss the books they have read during the unit, and decide on their group's top recommendations. If recommending a book, they must provide evidence for their claims, e.g. *by reading an extract to make a point, describing an episode.*

Development

- Each group puts forward its top recommendations.

Plenary

Through class discussion a list of books recommended by the class is built up and authors are added to the timeline.

Homework

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English
Year 7

YEAR 7 Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe) by Siobhan Parkinson

About the unit: This unit explores an Irish novel as an example of a text from a distinctive culture which focuses on contemporary themes. It also explores narrative techniques with a particular focus on the incorporation of 'oral tales' within a novel. Teachers can explore with pupils the rich oral heritage of different cultures. This unit of work can be linked to the Ireland in Schools Key Stage 3 Research Units.

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English
Year 7

Stage 1 - Lessons 1-6

A study of the author's development of setting, themes and characterisation with particular reference to the main character, in the opening chapters of the novel:

- Reading and discussion of the author's introduction of theme and characterisation.
- Experiment with word choice when writing to create different effects on the reader.
- Writing in the style of Siobhan Parkinson.

Stage 2 - Lessons 7-13

A study of the literary technique of developing an oral tale within a narrative to develop characterisation and the wider themes of the novel:

- Reading and discussion of the children's tales and their significance in developing plot, themes and characterisation.
- Close analysis of "Kevin's Tale".
- Predicting "Beverley's Tale", based on a close reading of the novel.
- Developing understanding of the differences between the spoken and written tale.

Stage 3 - Lessons 14 and 15

From reading, speaking and listening to writing:

- Writing critically about the novel.
- Expressing an opinion on the book's relevance and appropriateness to a contemporary teenage audience.

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English Year 7

Prior Learning

In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of:

- Working in a range of groups
- The structure of narratives
- The distinctive features of oral tales
- Evaluating oral tales
- Figurative language
- Planning
- Making notes
- Knowledge of punctuation
- Knowledge of complex sentences
- Evaluating

Starters

- Commas, colons and semi-colons
- Reading strategies
- Figurative language
- Complex sentences

Framework objectives:

- WORD
  W3 Word endings; W4 Prefixes; W14 Word meanings in context
- SENTENCE
  S1 Subordinate clauses; S2 Variety of sentence structure; S3 Boundary punctuation
- READING
  R6 Active reading; R8 Infer and deduce; R12 Character, setting and mood; R14 Language choices; R15 Endings
- WRITING
  Wr1 Drafting process; Wr2 Planning formats; Wr9 Link writing with reading; Wr19 Reflective writing
- SPEAKING & LISTENING
  S&L2 Recount; S&L3 Shape a presentation; S&L13 Collaboration

These objectives have been taken from the Framework for teaching English: Years 7, 8 and 9.
http://www.standards.dfes.gov.uk/keystage3/publications/?template=doc&pub_id=1479&top_id=1479&strand=generic

Expectations

Most pupils will: read, understand and be able to comment, both orally and in writing, on the writer's choice of words, characterisation, setting and plot at word, sentence and text level. They will take part in small and larger groups to develop their understanding of the author's use of oral traditional tales to develop plot, themes and characterisation. They will, with appropriate support, write critically about aspects of the novel.

Some pupils will not have progressed so far and will: require additional support to read extracts from the novel. Additional support through guided reading and writing will be required to enjoy and appreciate the key theme of 'growing up' that is explored in the novel.

Some pupils will have progressed further and will: independently, talk and write about the author's craft and appreciate the complexity of the novel's structure in using oral traditional tales to explore experiences, as well as thoughts and feelings. They will write critically about aspects of the novel and be able to justify thoughts and opinions by quoting effectively from the text. Those pupils who also complete the Ireland in Schools research units will appreciate the particular features of the text as a contemporary novel set in a distinctive culture.

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English
Year 7

Lesson 1

Objectives	Starter	Introduction	Development	Plenary	Homework
S3 Boundary Punctuation **S3** Infer and deduce	• Outlines the objectives of the unit. • Outline the starter objective: to consolidate pupil understanding of basic punctuation to clarify meaning, particularly between sentences. • In pairs, pupils are given a section of Robert Dunbar's letter and asked to discuss and agree the appropriate punctuation and be prepared to justify their choices (Time Out). • Teacher takes feedback and consolidates pupils' understanding of the use of commas, semi-colons and colons.	• Use Shared Reading strategies, introduce the novel by re-reading Robert Dunbar's letter which should be displayed on the OHP. • Teacher questioning to focus on pupils' knowledge and understanding of the language of fact and opinion. • Model the deconstruction of the text to focus on the language used to convey: a) factual information b) writer's opinion	• Independent group activity. • Using the O'Brien author profile, groups are directed to text mark and deconstruct the text to highlight specific words and phrases used to: a) convey factual information convey writer's opinion • If pupils are grouped by ability, suggested texts are: a) .back cover of the novel b) author profile c) extract from author profile • During group activities, the teacher can target one group using Guided Reading strategies to consolidate learning. • During group activities a classroom assistant, if available, can target one group using Guided Reading strategies to consolidate learning.	• Each group should be asked to identify one fact and one opinion and to record them on whiteboards. • While groups are asked to show their boards, the teacher and/or classroom assistant can quickly assess which groups of pupils may require further support. • Effective teacher questioning to consolidate pupils' ability to distinguish between fact and opinion.	

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LESSON 1: STARTER - ROBERT DUNBAR LETTER

THE CHURCH OF IRELAND COLLEGE OF EDUCATION

Siobhan Parkinson

Her greatest strength lies in her storytelling. In *Sisters...No Way!* she takes the age-old Cinderella story as her starting point and uses it as the basis for a witty and thought-provoking young teenage novel of family life in contemporary Ireland. The result is a highly readable with illuminating insights into a changing Ireland. In *4...3...2...1* she takes the conventions of the children's adventure story and uses these to create a book which is, in essence, about stories and their tellers.

In both of these books she moves well beyond the traditional notions of writing for the young to create something new, challenging and absorbing. I have no doubt whatsoever that an audience outside Ireland will respond as warmly to her work as her home readership does. The fact that her work is being increasingly translated into various European languages is, I think, proof of this.

Robert Dunbar
Lecturer in charge of English

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LESSON I: DEVELOPMENT – AUTHOR PROFILE

Siobhan Parkinson is one of Ireland's leading writers for children. She lives in Dublin with her woodturner husband Roger Bennett and their son Matthew, her personal 15-year-old proofreader. She also has connections with Loughrea, Co. Galway and Letterkenny, Co. Donegal, where she was educated. Siobhan studied English Literature and worked as an editor in the publishing and computer industries, and with a national research and development agency on housing and homelessness. She has recently completed a year as Writer in Residence at the Church of Ireland College of Education. Her primary interests are reading and writing. She also sings in a choir (but quietly, in case she is found out!).

.....

The Moon King (Oct 98) won a Bisto Book of the Year Merit Award. Siobhan's *Breaking the Wishbone* (Oct 99), is a story of homeless teenagers who discover the grim reality of living rough in a squat. Her latest book, *Call of the Whales*, published in October 2000 is a thrilling adventure story set in the Arctic Circle.

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)
Duration: 15 lessons

English
Year 7

Lesson 2

Objectives	Starter	Introduction	Development	Plenary	Homework
W3 Word endings **W4** Prefixes **W14** Word meaning in context **R6** Active reading	• Using OHT of Author's Note from page 6, invite pupils in pairs, to note, identify and text mark any unfamiliar words and key terms. • Direct pupils to focus on two or three unfamiliar terms and invite them to employ a range of reading strategies to decide on meaning (Time Out). • Take feedback from pupils and recap on key reading strategies adopted to derive meaning eg. contextual clues in relation to 'transitional ceremonies'. • Possible words: cultures, confirmed, Bar Mitzvah, threshold, initiative, rituals.	• Use Shared Reading strategies to re-read the Author's Note. Through focused questioning, introduce some of the key themes of the novel: a) rites of passage b) development of adolescence c) independence and responsibility	• Shared Listening to tape of Siobhan Parkinson (or the teacher) reading Chapter 1. Pupils can follow the text if available. • Focus, through questioning and discussion, on identifying points in the opening chapter at which key themes are introduced. Explain and discuss the term 'rites of passage' and relate to pupils' own rites of passage. • Outline the expectations of the homework task and ensure that pupils with special needs are appropriately supported.	• Consolidate understanding of key themes as developed in Chapter 1 through teacher questioning.	• Record ideas in note form to identify rites of passage from pupils' own experiences, from the novel or from other cultures and traditions.

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AUTHOR'S NOTE

In most cultures, when children reach the age of around 12 or 14, there is some sort of ceremony to mark their transition from childhood to young adulthood. In Ireland, most children are confirmed between the ages of about 11 and 15, depending on the church to which they belong, and Jewish boys have their Bar Mitzvah at the age of 13. These are examples of transitional ceremonies to mark the change that is taking place in young people at the threshold of adulthood.

In some cultures young people who are approaching adulthood must undergo some sort of test or ordeal. They might have to go off by themselves into the forest, for example, and survive on their own initiative. In other cultures the transition is marked by the older people telling the children the secret stories of the tribe. Once they have these stories, they are no longer children, but grown-up members of the tribe.

But no matter what form these ceremonies and rituals take, every child has to make the journey from childhood to young adulthood for himself or herself.

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LESSON 2: STARTER – NEW WORDS
(FROM AUTHOR'S NOTE)

cultures

transition

confirmed

Bar Mitzvah

threshold

initiative

rituals

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LESSON 2: HOMEWORK

Rites of Passage

At home, with an adult who knows you well, talk about some of the key events in your life. Using the bullet points below, write a few words about each event that will help you to take part in the next English lesson. (Remember that you are only making notes).

-
-
-
-

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English Year 7

Lesson 3

Objectives	Starter	Introduction	Development	Plenary	Homework
W14 Word meaning in context **Wr 9** Link writing and reading	• Outline the starter objective: to consolidate pupil understanding of the author's use of figurative language. Focus on the initial description of the island on pages 8-9, from *"It was an ordinary enough little island..."* to *"What was coming over her?"* • On mini-whiteboards, pupils in pairs list the words and phrases Siobhan Parkinson has used to create a mysterious and unattractive island (Show me). • During feedback, direct attention to uses of figurative language with a particular focus on personification and simile.	• The starter prepares pupils for the main part of this lesson. • Employ Shared Reading strategies to re-read the initial description of the island. • Focusing upon the mood the author creates, discuss the author's use of personification and word choice.	• Using Shared Writing strategies, teacher models a description of a different island on the OHP/board, eg. of a tropical island, a bird sanctuary, an island with religious significance etc. • As whiteboards are already available, pupils can be involved in the construction of particular sentences using whiteboards to experiment with different sentence constructions *(supported composition)*. • There is an opportunity here for the teacher to take a Guided Writing group.	• The teacher uses a good example of a pupil's descriptive writing to consolidate understanding of figurative language. • Outline the homework task, directing pupils to act on the advice that is offered during the plenary.	• Pupils write own description of an appealing island, drawing on what has been modelled. • They should enhance descriptions of the island by incorporating specific figures of speech. WEEKEND READING: • Read chapters 2-5 of the novel. (Pp.17-51) • Synopsis of the novel is available for pupils who require some reading support.

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LESSON 3: STARTER - FIGURATIVE LANGUAGE

It was an ordinary enough little island, if islands can ever be counted ordinary, not very large, but a good size all the same. It wasn't the rocky and uninviting sort of island you sometimes see jutting aggressively out of the sea. In fact, it looked a bit like a piece of the mainland that was somehow left-over. It was as if some giant child had put it aside in puzzlement, unable to find a place for it in the enormous jigsaw of the west coast of Ireland.

Beverley shook herself, like a wet dog, as if to shake off this silly idea. Islands weren't bits of jigsaw puzzles. They were perfectly explicable natural phenomena. That's what they were. Yes. You could read about them in geography books. They were caused by continental shifts or they were the tips of undersea mountains or something.

And yet this island didn't look a bit like a phenomenon in a geography book. It looked like a lost, homeless, thrown-aside bit of the countryside. It seemed to Beverley that it longed to be visited, as if it were lonely out there in the sea, cut off from its rightful place in the world. She shook herself again. What was coming over her?

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English Year 7

Lesson 4

Objectives	Starter	Introduction and Development	Plenary	Homework
S3 Boundary punctuation **R12** Character, setting, mood	• In pairs, pupils use marker pens to highlight and comment upon Siobhan Parkinson's use of commas, colons and semi-colons in paragraph on p 10, *"They kept things…"* (Time Out) • Use an OHT displaying the paragraph to review and consolidate pupils' understanding of commas, colons and semi-colons.	• In pairs, using whiteboards, pupils are invited to list Beverley's characteristics from what they can remember from their reading of chapters 1-5. (2-3 minutes). • Taking responses from pupils, teacher reviews chapters 1-5, with particular emphasis upon developing understanding of the character of Beverley. • Teachers introduce the group investigation of Beverley's character by inviting pupils to become 'book detectives' using the prompt sheet. Each group will explore Beverley's character in different chapters. • Each group will prepare for the Plenary by listing five key points about Beverley's character. A spokesperson from each group should report back during the Plenary. (NB Keep these lists for later use). • There is an opportunity here for Guided Reading groups to be led by the teacher and/or classroom assistant.	• Pupils report back on groups' findings on Beverley's character. During these feedbacks, the teacher or classroom assistant can model note taking on a flip chart. NB There is an opportunity here for a speaking and listening assessment.	

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LESSON 4: STARTER
COMMAS, COLONS & SEMI-COLONS PARAGRAPH P.10

They kept things like pens and paper at the back of the shop near the post-office section next to an unbelievably awful selection of birthday cards all roses and kittens for the ladies and fishing rods and sports cars for the gents. There wasn't much choice in the pen and paper department either A.W.Faber pencils yellow HB with the tops already pointed so that they were like vicious little ice-picks plastic pencil-parers also red and blue like the ballpoints Belvedere Bond writing paper but only in the small size and lined rather enticing-looking thin airmail envelopes like tissue-paper with green and orange edging and a picture of an aeroplane in the corner *Par Avion/Aerphost* printed underneath but no matching airmail paper. Beverley flicked through the lined writing paper speculatively. This wasn't really what she wanted. But there weren't any notebooks just school copybooks squared for sums and red-and-blue-lined for practising joined-up writing. She poked around a bit more hoping to find something more suitable.

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LESSON 4: BEVERLEY (CHAPTERS 1-5)

Record the chapter that your group is studying during this activity.
Chapter_____

What are Beverley's key actions in this chapter?

- What do we learn about Beverley's character and personality in this chapter?

- What do we find out about Beverley's relationships with the other children?

- Given Beverley's background and relationship with her parents, does this affect her behaviour in this chapter?

- Find three short quotations from the chapter which best reflect Beverley's character.

  1.

  2.

  3.

- Agree the five key points about Beverley's character on a sheet of A3 paper for the plenary.

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English Year 7

Lesson 5

Objectives	Starter	Introduction	Development	Plenary	Homework
S3 Boundary punctuation **R12** Character, setting and mood	• Dedicate two short sentences, with the focus on punctuation, which pupils write on to their mini-whiteboards (See starter OHT). P 29 *"She wasn't dangerous or anything – at least he didn't think so."* P 39 *"Maybe he's what-d'ye-call it – allergic, that's it – maybe he's allergic to sand."* • By looking at different whiteboards, discuss the various ways Siobhan Parkinson has used commas and hyphens to convey meaning (Show me).	• Using Shared Reading strategies, read pages 58-60 to the class from "Elizabeth looked at Kevin..." to "... but he didn't sound all that convinced." • Through teacher questioning, discuss how the author develops the sense of mystery that surrounds the island and the old woman. Focus on evidence at word and sentence level. • There is an opportunity here for the teacher to model note taking by recording key ideas on to flipchart paper which can be pinned to the wall for future reference.	• In small groups or pairs, pupils again become book detectives, to focus on how the writer develops the relationship between the island and the old woman in Chapters 1-5. The prompt sheet can support group discussions. • During group activities, the teacher and/or teaching assistant can target one group using Guided Reading strategies to consolidate learning.	• Focus on the starter to consolidate pupils' understanding of commas and hyphens, especially in relation to complex sentences. • Outline the homework task.	• Given the title of the novel, which includes a reference to a witch 'maybe', form an opinion as to whether or not the author is preparing us to meet a witch at some point in the novel.

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LESSON 5: STARTER
COMMAS & HYPHENS SENTENCES PAGES 29 & 39

She wasn't dangerous or anything - at least he didn't think so.

"Maybe he's what-d'ye-call it - allergic, that's it - maybe he's allergic to sand."

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LESSON 5: DEVELOPMENT – THE ISLAND AND THE OLD WOMAN (CHS. 1-5)

On each of the following pages, there is a direct or indirect reference made to the old lady who lives on the island. Use the following grid to help you organise your thoughts:

Page reference	Brief quotation or outline of key information.	What does this information reveal to the reader about the old woman?
Page 11		
Page 29		
Page 32		
Page 38		
Page 53		
Page 53		
Page 56		

Homework:
Based on the clues listed above and the title of the novel, form an opinion of the old lady's character. Do you think Siobhan Parkinson is preparing the reader to meet a witch?

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

Lesson 6

English Year 7

Objectives	Starter	Introduction	Development	Plenary	Homework
S3 Boundary punctuation **R8** Infer and deduce	• In small groups, pupils sequence the paragraph on P 30 by arranging themselves whereby each pupil is holding a clause in the order the group has agreed. Note the paragraph contains the complex sentence: *"Kevin and Elizabeth started to struggle…"* (Get up and go). • Discuss the effect of the author's use of commas in complex sentences.	• Read Chapter 6 with the class. Possible strategies: a) Siobhan Parkinson's tape of the chapter. b) Group Reading. c) Paired Reading. d) Teacher reading to class. • Whole class discussion on whether or not chapter 6 confirms our suspicions that the woman is a witch. What do pupils infer from their reading and why? • There is an opportunity for the teacher or available classroom assistant to model note taking on a board or flip chart.	• Using mini-whiteboards pupils, in pairs, draft an opening sentence describing the witch, based on the clues given so far. Direct pupils to write in complex sentences and remind pupils of the lesson starters over the last few lessons in relation to their use of commas, semi-colons etc.	• Discuss a small selection of pupils' sentences to revise and consolidate their understanding of how sentence structures and punctuation are used to create different effects. • Reflect on how we understand that which has been implied but not stated explicitly.	WEEKEND READING: • Read chapters 7 & 8 of the novel. (pages 63-77) • Synopsis of the novel is available with this lesson for pupils who require reading support.

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LESSON 6: STARTER
SEQUENCING PARAGRAPH PAGE 30

...slithering along the slimy causeway...

...stepping over rivulets cut into the sand by ropes of sucking seawater and over streamers of gleaming wet seaweed...

...Kevin and Elizabeth started to struggle after the others...

...carefully circling around black and slippery rocks...

...lurching together and laughing when they bumped into each other...

...slurping through puddles and pools left behind by the tide...

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LESSON 6: HOMEWORK SUPPORT

SYNOPSIS

The story centres around four children who head off to explore Lady Island, bringing with them their personal concerns and neuroses along with rucksacks full of supplies. Beverley, the instigator of the trip, is stuck-up and obsessive. Elizabeth, though generally more easy-going, is prone to flights of fantasy. Poor Gerard trots along, sneezing and wheezing, lugging his cat, Fat, and trying not to annoy the girls. Kevin, local talent, is the eldest and the one most aware of the possible dangers. They set off across the water at low tide and soon find themselves on the island with the feeling that they're not alone. As the story progresses the children each tell a story which seems to be 'given' to them and which somehow tells more about them. They meet the eccentric Dymphna and weather a frightening storm, both emotionally and in reality. On leaving the island, each child has changed subtly. They have undergone a rite of passage.

.....

The author's note outlines the concept of a rite of passage. We meet the practical, analytical Beverley who plans the expedition to explore Lady Island. Her friend Elizabeth agrees to go although she has an uneasy feeling about the island. Gerard, Elizabeth's cousin, is allowed to go, so that he can carry all the bulky things. They set off and are joined by Kevin who feels that they might need his help. They reach the island and cook breakfast. Elizabeth tells her story. Sparks fly between Beverley and Kevin. (Pages 7-51)

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The children split up into two groups of two. Elizabeth and Gerard follow the trail while Beverley and Kevin cross the island through unknown terrain. Elizabeth injures her ankle and can go no further. Meanwhile Beverley is forced to review her opinion of Kevin, who helps her through an attack of vertigo before telling his tale. Beverley and Kevin finally meet up with the other two. By now their provisions have all gone and tension is beginning to mount. Gerard tells his strange story of the princess who had a baby before she was married. (Pages 52-106)

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Gerard finishes his story. The children decide to make their way to the house (which Gerard has spotted) to try to get help with Elizabeth's injury. It is deserted and they go inside. Dymphna appears and doesn't seem surprised to see them in her house. Beverley tells her story of a logical and independent princess. Dymphna goes upstairs to get lotion for Elizabeth's foot and hangs out of a window, wailing and howling. The girls decide she is mad or weird, but Gerard defends her staunchly. The wind is getting up as a storm approaches. (Pages 107-152)

.....

The storm finally breaks and rages all around the little house. Gerard is distraught because Fat has gone missing. Dymphna applies lotion to Elizabeth's injured foot. Kevin, though petrified of storms, goes out into the worst of it to find Gerard's cat. Elizabeth's foot is cured. Fat is found. The storm ends and they have an outdoor picnic using the flares and supplies which Dymphna had found. Dymphna tells her story of the duckling that didn't like rain. She asks for their help and she shows them the way home. The pilgrimage is over. (Pages 153-192)

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)
Duration: 15 lessons

English
Year 7

Lesson 7

Objectives	Starter	Introduction	Development	Plenary	Homework
S1 Subordinate clauses **R6** Active reading **R15** Endings	• On OHT, display four simple sentences from Chapter 8. • Invite pupils in pairs to expand these sentences into complex sentences on their mini-whiteboards. Remind pupils about earlier work on commas, semi-colons, colons etc. (Time out). • Review and reinforce pupils' understanding of main and subordinate clauses, using examples from the text.	• Outline the lesson objective(s) to the class. • Review the weekend's reading to lead into chapter 9, "Kevin's Tale". • Read chapter 9 with the class. Possible strategies: a) Taped reading of the chapter by Siobhan Parkinson. b) Group Reading. c) Shared Reading. • Explore the idea with pupils that in many cultures telling stories often helps the storytellers reflect on and understand their own experiences. • During whole class discussion, refer pupils to aspects of 'Elizabeth's Tale' in relation to her character and the children's experiences as outlined in the novel.	• In groups, pupils discuss "Kevin's Tale" and complete the time line. • Teacher led discussion of "Kevin's Tale". This will lead into predictions of how the tale might reflect Kevin's own experience. (The tale is challenging and the teacher will need to be very familiar with the chapter). • There is an opportunity here for the teacher to support a group of pupils adopting Guided Reading strategies.	• Take feedback from groups to consolidate their understanding of the parallels between "Kevin's Tale" and his experiences. • Outline the homework task, directing pupils to also consider Beverley's response to "Kevin's Tale".	• What have we learnt about Beverley during the last few chapters? • Using bullet points, list a further five aspects of Beverley's character.

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LESSON 7: STARTER
SIMPLE SENTENCES CHAPTER 8

The shaking had stopped.

She levered herself onto her elbows.

Her stomach was in its rightful place.

She sat up altogether.

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LESSON 7: DEVELOPMENT

'KEVIN'S TALE'

1. What does the reader already know about Kevin from Chapters 1-8 of the novel?

2. Who are the main characters in "Kevin's Tale"?

3. Use the diagram to help you map out the key events in "Kevin's Tale".

P 82 Once upon a time... P 83...they didn't see all that much of him P 85 Nobody would even miss him...

P 83...they didn't bother much with their father... P 85 Nobody ever offered to comb it for him...

P 85 ...then he swam to seek his fortune combing her child's hair P 87 "Where's Papa? I want my papa!" P 87 He swam up...just as his wife was

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English Year 7

Lesson 8

Objectives	Starter	Introduction	Development	Plenary	Homework
S1 Subordinate clauses **Wr2** Planning formats	• Recap on yesterday's lesson starter on complex sentences. • Invite pupils in pairs to highlight the main and subordinate clauses using different coloured highlighter pens in selected complex sentences from the novel (Time Out). • This is a challenging starter. Pupils who are not working at this level should highlight the main idea in selected sentences. • Pupils with special needs could be supported to talk about the main ideas in the sentences.	• Shared Writing to model the planning of a report on a character. (If there is an opportunity, lead this lesson in an ICT suite. This would allow the class plan to be networked immediately which would be particularly supportive for pupils who require additional help when writing). • Using the pupils' ideas on Beverley from Lesson 4 and their last Homework, the teacher models, in detail, a plan for a report analysing Beverley's character. • Teacher models writing the introduction.	• Use the class plan to write a character analysis of Beverley. • Direct pupils to integrate at least three short quotations to justify any opinions expressed about Beverley. • Direct pupils to integrate complex sentences in their writing. • There is an opportunity here for the teacher to lead a Guided Writing group.	• Take a good example of a sentence from pupils' work in order to reinforce knowledge of complex sentences.	• Complete first draft of character analysis of Beverley.

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LESSON 8: STARTER
MAIN AND SUBORDINATE CLAUSES P.61

Beverley sat down on a rock, which had lost the cool touch of morning though it wasn't exactly what you would call warm, and took out her sum copy to note the skylark down.

Kevin didn't reply for a moment, just stood there with his head thrown back, watching the bird soaring until it was just a moving speck against the blue of the sky.

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English Year 7

Lesson 9

Objectives	Starter	Introduction and Development	Plenary	Homework
S1 Subordinate clauses **Wr1** Drafting process **Wr2** Planning formats	• On an OHT display three complex sentences from P 67 all beginning with *"He…"*. *"He rooted it out quickly…"* *"He drank eagerly…"* *"He took long slow breaths…"* • In pairs, select one sentence and rewrite it starting with a verb (Time Out). • Discuss pupil sentences and reinforce the fact that when sentences start with a verb it often precipitates a subordinate clause.	• Display on the OHT an example of one pupil's character report of Beverley to model the strategies and techniques experienced writers use to enhance/redraft a piece of writing of this type: ➢ use of present tense; ➢ complex sentences; ➢ formal language; ➢ incorporating opinions of the character; ➢ use of quotations to justify opinions. • In pairs, pupils should spend 5-10 minutes, supporting each other to redraft aspects of their report with particular reference to some of the above issues. • Pupils can then spend the remainder of the lesson redrafting and completing their character report on Beverley. • There is a clear opportunity at this time for the teacher and classroom assistant, if available, to support inexperienced writers through guided writing. NB This piece of writing could be assessed and used to set group writing targets.	• Brainstorm advice on how best to redraft a piece of writing of this nature on flipchart paper. • This helpful advice can be displayed in the classroom	WEEKEND READING • Read chapters 10-13 of the novel (pages 90-124). • Synopsis of the novel is available for pupils who require reading support.

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LESSON 9: STARTER
COMPLEX SENTENCES P.67

He rooted it out quickly, yanked the cap off and frantically stuck the inhaler in his mouth, pressing the release button wildly.

He drank eagerly, gratefully, at the blessed mist that filled his mouth and immediately his breathing started to come more easily.

He took long slow breaths, forcing himself to concentrate on his breathing, though he could hear Elizabeth's yelling as if through a curtain.

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LESSON 9: BEVERLEY (CHAPTERS 1-5)

Chapter_____

What are Beverley's key actions in this chapter?

- What do we learn about Beverley's character and personality in this chapter?

- What do we find out about Beverley's relationships with the other children?

- Given Beverley's background and relationship with her parents, does this affect her behaviour in this chapter?

- Find three short quotations from the chapter which best reflect Beverley's character.

  1.

  2.

  3.

- Agree the five key points about Beverley's character on a sheet of A3 paper for the plenary.

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English Year 7

Lesson 10

Objectives	Starter	Introduction	Development	Plenary	Homework
S2 Variety of sentence structure **S&L2** Develop recount	• Listen to Siobhan Parkinson's tape of Chapter 11, 'Gerard's Tale'.	• Through whole class discussion consider the following: ➢ What parallels are there between the Tale and Gerard's own experiences? ➢ What makes this a good story? • Eg. Limited number of characters; a main event that triggers the rest of the story; mainly narrative with little dialogue; a fairy tale beginning; an unexpected ending (a la Roald Dahl); it is short. • Prepare the class to tell 'Beverley's Tale'. Recap on the previous three lessons when pupils have been writing about Beverley's character and direct pupils to consider how aspects of Beverley's background and character will be reflected in the oral tale to be prepared. • Using the board or flip chart, agree some of her key characteristics.	• Suggest to the class possible ways of organising their time in pairs to ensure completion of Beverley's story. • Give out the first sentence of 'Beverley's Tale' from P 133 *"Once there was a beautiful young girl with long legs and wonderful long golden hair,' Beverley began…".* • In pairs, use the planning sheet to draft initial ideas for their versions of the tale.	• Taking responses from pupils, the teacher models some initial pupil-generated ideas on aspects of Beverley's character on to the board or to paper	• Think about how Beverley, as we know her from the novel, will fit into your tale.

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LESSON 10

'BEVERLEY'S TALE'

With your partner, you will be preparing to tell 'Beverley's Tale'. Use the following key questions to help you to think about Beverley.

1 What do you already know about Beverley?

2. Identify 3 key characteristics of Beverley's character that you are going to incorporate into your tale

3. You can adapt the following structure but the following prompts may be helpful.

Who are the main characters in the tale?

Where does your tale take place?

What is the main incident in this tale?

What does Beverley learn about herself during this event? What is the moral of this tale?

How does the tale end?

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English Year 7

Lesson 11

Objectives	Starter	Introduction	Development	Plenary	Homework
S&L2 Recount	• List on OHT some key features that differ between written stories and oral tales. Oral tales tend to be: ➢ Shorter; ➢ focus on fewer events; ➢ focus on fewer characters; ➢ pacey; ➢ sometimes have little dialogue ; ➢ often animated by the storyteller's; gestures, tone of voice etc. Written stories can be: ➢ longer; ➢ contain more detail and description; ➢ incorporate extended dialogue. Ask pairs of pupils to decide which features apply to spoken and which to written tales. Encourage pupils to refer to their wider reading when considering this issue.	• Pupils continue in pairs for up to fifteen minutes to complete preparation for their oral telling of 'Beverley's Tale'.	• Pupils move into fours. Each pair recounts their tale and the group decides which is the one that seems to best reflect Beverley's character and experiences.	• Through discussion, consider the criteria pupils used when in groups of four to determine the most effective tale. • Record agreed criteria on a flip chart for future reference.	

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

Lesson 12

English Year 7

Objectives	Starter	Introduction	Development	Plenary	Homework
S&L3 Shape a presentation **S&L2** Recount **S&L13** Collaboration	• Recap the criteria used to decide on the most effective tale from last lesson's plenary. • Keeping pupils with their original partners, create new groups of six. Each pair will then decide on the most effective tale that will then be told to the class. • Give a maximum of 10 minutes for this task.	• The four final tales should be presented to the whole class.	• Pupils, in pairs, then use the evaluation sheet to decide on the tale that most reliably reflects Beverley's character and experiences.	• Discuss with pupils what has been learned this week in relation to: ➢ developing their speaking and listening skills; ➢ working collaboratively in pairs and groups; ➢ developing their understanding of Beverley.	• Using the question prompts, pupils should reflect upon: ➢ their contribution to pair and group work; ➢ their own oral skills as a storyteller. • Read chapters 16 & 17 for the beginning of the next English lesson.

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LESSON 12: 'BEVERLEY'S TALE'

EVALUATION SHEET

	What do we learn about Beverley's character?	What experiences or incidents from the novel are referred to?	How well does the storyteller capture Beverley's character?
Tale 1			
Tale 2			
Tale 3			
Tale 4			

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LESSON 12: HOMEWORK

SELF-EVALUATION

1. What were the benefits of working with a partner to prepare your tale?

2. What were the benefits of working in a group?

3. Was it easier or more difficult to work in a group of two or a group of six?

4. What were the benefits of the whole class feedback?

5. Would you feel more confident about taking part in group activities in the future? Give reasons for your response.

6. What new insights have you gained about Beverley through telling your tale?

7. What new insights have you gained about Beverley through listening to others?

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

English Year 7

Duration: 15 lessons

Lesson 13

Objectives	Starter	Introduction	Development	Plenary	Homework
R14 Language choices **R15** Endings	• Outline the starter objective to focus on developing pupils' understanding of alliteration and onomatopoeia, using examples from the novel • Possible examples: P 9 *"a splashy, squelchy paddle-walk"* P 19 *"hissing and snarling and scratching"* P 30 *"slurping through puddles"* • Direct pupils to the paragraph on P 125 *"Kevin heard them, though..."* • Pupils deconstruct paragraph to consider how the writer creates and develops sounds in the paragraph (Time Out).	• Read or re read chapter 15, "'Beverley's Tale'" with the class. Possible strategies: a) Siobhan Parkinson's tape of the chapter. b) Group Reading. c) Paired Reading. d) Individual reading. e) Teacher reading to the class. • Whole class discussion on whether or not chapter 15 confirms our suspicions that the woman is a witch. • There is an opportunity for the teacher to model note taking on a board or flip chart.	• In pairs, consider the similarities and differences between Siobhan Parkinson's 'Beverley's Tale' and their own tale. • Direct pupils to create their own grid to record key points from their discussion. • Direct pupils to the key question that encourages them to consider what further aspects of Beverley's character are revealed in her tale.	• Using feedback from pairs, revise and amend the class check-list describing aspects of Beverley's character. • Explore what 'Beverley's Tale' reveals further about her.	• Read chapters 18 and 19 for the next English lesson.

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LESSON 13: STARTER
ALLITERATION AND ONOMATOPOEIA P.125

Kevin heard them, though. He'd been straining and listening for this very sound ever since they'd arrived at the house. He thought he'd heard the faint click of the gate closing. It was the merest suggestion of a sound, but he was almost sure he'd heard it. Why hadn't he heard it screech open? Maybe they'd left it hanging open. Yes, yes he thought they had. The closing of the gate was followed by soft, shooshing steps, the sound of someone wading through lush grasses and wildflowers in the garden.

...a splashy, squelchy paddle-walk. (P 9)

...hissing and snarling and scratching...(P 19)

...slurping through puddles...(P 30)

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English
Year 7

Lesson 14

Objectives	Starter	Introduction	Development	Plenary	Homework
Wr2 Planning formats **Wr19** Reflective writing	(Stimulus rather than a starter activity.) Read Chapters 20 and 21 with the class. Discuss these chapters, especially in relation to Beverley and the wider themes within the novel	• Shared Writing to plan a critical review of the text, with particular reference to: ➢ Setting (if pupils have completed the Ireland in Schools research unit, there will be opportunities to incorporate key ideas here). ➢ Favourite character (there is an opportunity here to link characterisation with pupils' experiences when working on 'Beverley's Tale' and also to earlier pupil writing describing Beverley from Lesson 8). ➢ The novel's relevance to the intended audience.	• In pairs, discuss the plan and experiment with possible different approaches to planning their own critical review of the novel. Whiteboards can be used to draft initial plans to be discussed during the plenary.	• Discuss the various different planning models suggested by pupils.	

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Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe)

Duration: 15 lessons

English
Year 7

Lesson 15

Objectives	Starter	Introduction	Development	Plenary	Homework
Wr19 Reflective writing	• Teacher outlines the starter objective to consolidate pupil understanding of Beverley. Remind pupils about what they already know about her. • In pairs, pupils answer one of the questions (orally) Beverley poses to herself on P 150 as if they were Beverley. Pairs or groups record their response on large paper or whiteboards. • Discuss various responses to comment on Beverley's state of mind at this time. (Ensure pupils appreciate the author's use of questions to reflect Beverley's uncertainty).	• Reinforce the writing objective and emphasise that they will be producing an extended piece of independent writing. (Assessment opportunity.) • Revisit the plan prepared in Lesson 14. • Annotate this plan to ensure that pupils refer to specific events, words or phrases from the novel to justify their thoughts and opinions of the novel. • Teacher models the writing of the introduction to a critical review from the class plan as outlined in Lesson 14. The following features should be emphasised: - The use of the present tense may be encouraged here. - The use of inverted commas around the title (and quotations later in the writing). - The appropriate degree of formality.	• Independent writing. • While pupils are working independently, there is an opportunity for the teacher/classroom assistant to work with a small group of pupils who may require further writing support using Guided Writing strategies. (There is a choice to be made here as to whether or not pupils complete the writing task for homework or in class during the next English lesson.) **Follow Up/Extension** As well as returning the critical reviews, there is an opportunity for teachers to follow up this writing activity with a discrete mini-unit of 2-3 English lessons, focusing specifically on the writing objectives related to editing and drafting.	• Discuss with the class whether or not they would recommend the novel to their peers.	• Completion of critical reviews

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LESSON 15: STARTER
QUESTION MARKS P.150

'I think you're right,' said Kevin and he tiptoed to the door and slipped out of the house. The others looked at one another in dismay. Now what was going on? Beverley had a moment of panic. What if Kevin didn't come back? What if he left them here with this deranged person? How was she going to cope? How was she going to protect the two younger ones? And how on earth was she going to get them all off this small island? She had a sudden longing for her parents and a very clear conviction that she didn't want to be the oldest. If Kevin abandoned them, she would be (not counting the crazy woman), which meant she'd have to be in charge. How could she ever have wanted to be in charge? Being in charge was awful!

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Unit: Great lives

Duration: 9 lessons

English
Year 7

About the unit

The unit focuses on features of personal record writing. Pupils read a range of biographical and autobiographical texts and write a short biography.

Prior learning

In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of:

- working in groups;
- language conventions of different types of text;
- skimming and scanning;
- using features of formal written language
- cohesion in texts;
- spoken and written texts.

Expectations

Most pupils will: understand the differences between kinds of text that contain accounts of lives; select information from several sources, incorporating it effectively it into their own biographical writing and making use of linking structures which make texts coherent. They will understand key differences between spoken and written texts.

Some pupils will not have progressed so far and will: select information from texts which influences their own writing. They will use some linking devices and show some understanding of the differences between spoken and written texts.

Some pupils will have progressed further and will: use information from texts with intelligent selectivity, and grasp subtler differences between spoken and written texts. Their own writing will be fluent, stylish and confident, using a range of linking structures.

Starters

- Use of pronouns
- Pronoun/verb agreement
- Dictionary race
- Word association
- Positive/negative
- Abstract/concrete
- Comparatives
- Critical terms

Stages

1. Biography and autobiography
An analysis of the features of information texts, including those which help text cohesion.
Writing sections of their own autobiographies and biographies.
2. Orations and obituaries
Exploring differences between spoken and written English.
Researching, planning and writing orations and obituaries about the life of a person.
3. Gathering the evidence
Reviewing different types of text which give accounts of people's lives.
Writing the biography of a well-known person.

Resources

Rediscover Grammar, David Crystal
Internet and school library: examples of different types of historical and biographical text, for example: encyclopaedia extracts, newspaper articles, autobiographies/ journals, obituaries
Sample page of textbook focusing on a 'great life', e.g. *from Religious Education or History*.

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Unit: Great lives

Duration: 9 lessons

English Year 7

Great lives objectives stage 1: Biography and autobiography

Word	Sentence	Reading	Writing	Speaking and listening
		R2 Extracting information R3 Comparing presentation	Wr10 Organise texts Wr11 Present information	S&L10 Report main points

Great lives objectives stage 2: Orations and obituaries

Word	Sentence	Reading	Writing	Speaking and listening
	S5 Active or passive voice S11 Paragraph cohesion S16 Spoken & written	R13 Non-fiction style	Wr14 Description	S&L16 Collaborate on script

Great lives objectives stage 3: Gathering the evidence

Word	Sentence	Reading	Writing	Speaking and listening
W18 Terms of qualification & comparison	S12 Sequencing paragraphs		Wr1 Drafting Wr10 Organise texts	

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Unit: Great lives

Duration: 9 lessons

English Year 7

Stage 1 Biography and autobiography: Lesson 1

Starter

- A revision exercise on pronoun use.
- Create lists with whole class of all the pronouns they know: first, second and third person, gender etc.
- Put pupils in groups or pairs to take turns to tell the story of something they did recently. They must not use any pronouns, and if they do so, the listeners note down each pronoun used. As a class then discuss why pronouns are useful.

Introduction

- Shared reading of short biographical and autobiographical texts. Teacher compares key features of the two texts at word, sentence and text level, e.g. *person, use of subordination, voice, vocabulary, cohesive devices, authorial viewpoint, text structure.*

Development

- In groups, differentiated if appropriate, pupils are given a range of short biographical and autobiographical texts which they classify and analyse using a group reading grid which requires identification of the key features discussed. (See KS3 Strategy support materials for an example of such a grid.)

Plenary

Review of similarities and differences at word, sentence and text level between biography and autobiography.

Homework

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Unit: Great lives

Duration: 9 lessons

English Year 7

Stage 1 Biography and autobiography: Lesson 2

Starter

- Give out a selection of cut up opening sentences from biographies and autobiographies to pairs or groups.
- In five minutes they must decide whether each sentence is from a biography or autobiography
- Discuss how pupils came to their conclusions.

Introduction

- Teacher models writing the opening paragraph of biography and of an autobiography on OHT or board, incorporating key features referred to in previous lesson.
- Whilst doing this, the teacher comments on the features used in the writing to clarify for pupils the choices made in the writing process.

Development

- In pairs, pupils are provided with enough factual information on one or more significant figures, past and present, to enable them to write opening autobiographical or biographical paragraphs for the same person.
- One of the pair uses the information to write biographically and the other does so to write autobiographically. They then compare their writing, referring to key features.

Plenary

Discussion of features of biographical and autobiographical writing. Completion of a text analysis grid which identifies purpose, along with word, sentence and text level features.

Homework

Pupils write the opening paragraph of their own **auto**biographies.

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Unit: Great lives

Duration: 9 lessons

English Year 7

Stage 1 Biography and autobiography: Lesson 3

Starter

- Draw out a list of less well-known words from the texts the pupils will be using in the lesson. Have a dictionary race to discover and confirm the meanings.

Introduction

- Group pupils into 'expert' groups of three or four, and provide each group with a different brief biographical or autobiographical text. Each pupil fills in a text analysis grid to identify key features during the group discussion.

Development

- Pupils re-group so that each new group contains an 'expert' on each different text. Each pupil in turn reads their text to the others and points out the key features. Together the group produces a poster size matrix of key features of biography and autobiography at word, sentence and text level, with examples from the texts.

Plenary

Review of key features based on posters.

Homework

Pupils write the second paragraph of their own biographies, **not** their autobiographies.

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Unit: Great lives

Duration: 9 lessons

English Year 7

Stage 2 Orations and obituaries: Lesson 4

Starter

- Teacher reads aloud or shows brief text extracts of different types.
- Pupils use SPOKEN/WRITTEN response cards to identify whether they think the text is written or spoken, and give reasons.

Introduction

- Shared reading of transcripts of speeches by or about significant figures.
- Through discussion the teacher draws out text features at word, sentence and text level as in Stage 1, and adds focus on the characteristics of spoken as opposed to written texts (e.g. *sentence structure, use of passive, use of first or third person).*
- The teacher highlights starting sentences with non-finite verbs. Possible texts include obituaries, Martin Luther King's speech, Earl Spencer's speech, Mark Antony's funeral oration over Caesar.

Development

- In groups, pupils are given snippets of orations and obituaries. Their task is to categorise them using word/sentence level features.
- Groups are given written obituaries in which extracts from spoken texts are embedded. They have to identify inserted text.

Plenary

The class completes a poster-size analysis grid of the distinctive features of oral and written texts.

Homework

Listen to talk outside school, e.g. *someone talking about their life in a T.V. interview.* They should note down anything that they hear which would not appear in a written text.

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Unit: Great lives

Duration: 9 lessons

English Year 7

Stage 2 Orations and obituaries: Lesson 5

Starter

- Comparatives: trios of pupils are given a card with a base word, and have two minutes to agree, write down and display comparatives.

Introduction

- Teacher models writing the last paragraph of an obituary for a well-known figure (suggested by pupils) AND the script for the ending of a funeral oration for the same person.
- During the writing (on OHT or board) the teacher talks through the choices a writer makes in relation to the key features which distinguish oral from written texts, e.g. *tense, person, comparatives, use of non-finite verbs, active/passive voice.*

Development

- Pupils are provided with factual information about a range of significant figures - historical, artistic, political, spiritual - with appropriate balance of male/female, black/white, old/young.
- Working in pairs, each pupil chooses a different figure and writes the last paragraph of their obituary.
- They then exchange paragraphs and write the script for the ending of a funeral oration for their partner's chosen figure.

Plenary

Review of the choices we make at word, sentence and text level when writing or speaking.

Homework

Find an example of an obituary from a newspaper at home or in the school library.

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Unit: Great lives

Duration: 9 lessons

English Year 7

Stage 2 Orations and obituaries: Lesson 6

Starter

- First in pairs, and then as a class, find as many synonyms as possible for ***said***.

Introduction

- Pupils are grouped, and each group given the obituary of a different person.
- The task of each of these 'expert' groups is to discuss the changes needed to transform that written obituary into a spoken oration, and draft a script.

Development

- New groups are formed consisting of a representative of each of the 'expert' groups.
- Each pupil presents the oration for his or her deceased person and the group decides which oration has the greatest impact.

Plenary

The most successful orators explain the changes they made in order to give effective orations.

Homework

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Unit: Great lives

Duration: 9 lessons

English Year 7

Stage 3 Gathering the evidence: Lesson 7

Starter

- Groups are given 'celebrities' from different fields of life.
- Each group makes a spidergraph of typical words associated with such people.

Introduction

- Teacher elicits through class discussion and exemplars the range of texts that contain accounts of lives, e.g. *biography, autobiography, obituaries, encyclopaedia entries, newspaper articles, textbooks, etc,* drawing attention to the purpose, audience and features of the texts.

Development

- In groups, pupils are given an example of a text containing an account of a life. Their task is to note its features and to judge its effectiveness in relation to audience and purpose.
- They summarise their views on a poster-size sheet.

Plenary

Class review the range of texts containing accounts of lives by displaying and commenting on the completed sheets.

Homework

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Unit: Great lives

Duration: 9 lessons

English Year 7

Stage 3 Gathering the evidence: Lesson 8

Starter

- Taking the list of words created in the previous lesson, categorise them into positive/negative and abstract/concrete groups and then arrange them in order of intensity.

Introduction

- Teacher models how to use a photograph of an unknown person to plan a biography in eight paragraphs.
- Devise a caption summarising the significance of the moment shown in the photograph in the person's life.
- Decide on the content of the eight paragraphs including introduction and conclusion. Sequence the paragraphs and place the photograph in the sequence.

Development

- Provide pupils with a varied selection of photographs of people, preferably unknown, of varied ages and backgrounds.
- Pupils select one photograph that interests them, devise a caption for the photograph and eight paragraph headings for the biography of the person. They sequence the paragraphs to match their intentions.

Plenary

Discussion of some of the biography plans, reminding pupils of criteria for successful biography, and stressing the significance of first and last paragraphs.

Homework

Pupils write the biography of their chosen person, paying particular attention to the first and last paragraphs.

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Unit: Great lives

Duration: 9 lessons

English Year 7

Stage 3 Gathering the evidence: Lesson 9

Starter

- Card game in which pupils are given key terms for critical evaluation, and (on separate cards) the meanings of those terms. They must match terms with meanings and produce a sentence incorporating each term.

Introduction

- Teacher talks through the criteria devised earlier for successful biography, drawing attention to features to which pupils will need to attend when revising their biographies, e.g. *sequencing of paragraphs, paragraph link, topic sentences.*
- Teacher models the process of revising a draft text, using his/ her own writing or that of a volunteer pupil, past or present.

Development

- In pairs, pupils read each other's biographies and evaluate them against the agreed criteria.
- Each pupil makes notes on comments, suggestions for improvement.
- They then revise their writing in the light of these discussions and complete the biography.

Plenary

Discussion about the strengths and areas for improvement of several of the completed biographies presented to the class.

Homework

Pupils review their biographies, using the agreed criteria and terminology, to identify three strengths in their writing and three areas for development.

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Ireland in Schools - KS3 Research Unit (Y7)

1. Author research
2. Ireland research

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About the unit:

This double unit was developed by Bernie Carroll of Staffordshire LEA as part of the Ireland in Schools Project. It is in two sections. The first unit, Author Research, explores the relevance of understanding the background of writers from different cultures, engaging pupils in research and the presentation of their findings. The second unit, **Ireland Research**, explores the relevance of understanding the background of literature from different cultures.

Author research

Prior learning

In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of:

- making presentations;
- work in a range of groups;
- planning;
- knowledge of locating resources;
- reading strategies used in researching information;
- evaluation of the relevance of information;
- note-making;
- the organisation of information in texts;
- knowledge of complex sentences.

Expectations

Most pupils will: use a variety of sources to research information independently about Irish authors using a variety of reading strategies and note-making techniques, evaluate these resources, then organise and present their findings in an appropriate style. They will also consider what information it is relevant to know about an author whose books they are reading. They will be introduced to new authors and encouraged to read widely.

Some pupils will not have progressed so far and will: use some sources (tailored to ability of pupil) to research straightforward information about Irish authors with support using simple reading strategies and note-making techniques and present their findings. They will be introduced to new children's authors and supported in reading one of their books.

Some pupils will have progressed further and will: independently seek a wide range of sources of information about Irish authors, choosing effective reading strategies and note-making techniques, evaluate objectively the value of the resources for particular purposes, then organise and present their findings effectively in a convincing style. They will also explore the issue of what information it is relevant to know about authors whose books they are reading. They will be introduced to new authors and encouraged to read widely, including appropriate books written for older readers/adults.

Starters

- complex sentences;
- reading strategies;
- speaking skills.

Stages

1. Researching an author
Shared research about Siobhan Parkinson. Evaluation of the relevance of this information to an appreciation of an author's writing.

2. Research other authors independently
Make use of the Internet to locate information, record findings logically.

3. Present findings about the authors
Balloon debate or book award panel. Evaluation of speaking and listening skills.

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Resources
Variety of books by Irish writers; companion to children's literature/modern authors; biographical dictionary.
Websites: www.obrien.ie (O'Brien publisher site, includes interviews); www.bookshop.co.uk (WHSmith online bookshop, with reviews).

Objectives: Author research

Word	Sentence	Reading	Writing	Speaking and listening
	Subordinate clauses Boundary punctuation	Locate information Extract information Note-making Evaluate sources	Planning formats	Shape a presentation Put a point of view Recall main points

Objectives: Ireland research

Word	Sentence	Reading	Writing	Speaking and listening
	Sentence variety Non-fiction style	Locate information Compare presentation Evaluate sources Media audiences	Planning formats Present information	

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Stage 1 Author research – Siobhan Parkinson: Lesson 1

Objectives

- 7S1: extend their use and control of complex sentences by: a) recognising and using subordinate clauses; b) deploying subordinate clauses in a variety of positions within the sentence;
- 7R2: use appropriate reading strategies to extract particular information, eg. *highlighting, scanning;*
- 7R4: make brief, clearly-organised notes of key points for later use.

Starter

- Organise clauses into complex sentences. By way of explanation, demonstrate the activity, pointing out the choices writers can make about the position of clauses in sentences and the function of commas to separate the information. (They are like handles that can be used to lift the additional information out of the sentence). Then give pupils large cut-up clauses from a long sentence about Siobhan Parkinson and some spare commas! They reconstruct the sentence, arranging the clauses to make sense and adding in commas where necessary. Differentiate by giving simpler or more complex series of clauses to different groups. More able pupils could be given the basic facts and asked to include these in a sentence that they construct themselves. Compare results and clarify effect on the conciseness of expression achieved by combining information in this way.

Introduction

- Discuss what we need to know about an author (and why) – think about authors they have met/know about and what difference that makes when reading their books. Create list of headings for later use – and show pupils that their ideas are being organised.
- Pupils evaluate potential usefulness/reliability of a list of sources of information. Pupils brainstorm this list or work from a list provided.
- From one of the sources of information (focus on the O'Brien Author Profile, paragraphs 3 and 4 – see OHT, p10), model how to search for information and how to make notes under the headings created above (focusing on just one area for this demonstration, eg. awards and reviews: consider the likely information in the text; skim text for the gist, focus on a key area/question; scan for particular information; techniques like highlighters, notes in margin, lists of points, abbreviations.

Development

- Jigsaw activity (over two lessons):
  Pupils have a part-completed grid on which to gather more information about Parkinson under the headings created at the beginning of the introduction, using other sources. Pupils will have a particular resource to work from – differentiated – and each pupil will be expected to give some feedback.
- Re-group so each resource is represented in each group, as far as possible. Take turns to feed back findings to others in the group, who record points on own grids to create a fuller picture. Unlikely to complete this part of the task this lesson.

Plenary

- Review of reading strategies and note-making techniques – including where pupils might use these skills elsewhere in the curriculum and individual consideration of own strengths and weaknesses.

Homework (if applicable)

Wider reading – allocate pupils a book (suited to their interest and ability) by an Irish author.

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Lesson 1: Teacher sheet

Starter Activity: sample complex sentences to divide up for pupils to reconstruct.

- *Demonstrate with this example, cut up and printed on OHT (see pupil sheet for resource).*

Siobhan Parkinson, educated in Co. Galway and Co. Donegal, now lives in Dublin with her son, Matthew, and woodturner husband, Roger Bennett.

- *Provide pupils with one of these examples. The second is the simplest structure, but the other two could be simplified if necessary.*

Having studied English Literature, Siobhan Parkinson, one of Ireland's leading writers for children, worked as an editor in the publishing industry.

Parkinson's main interests are reading and writing, and she also sings in a choir.

After writing her first book for her own son, Siobhan Parkinson, now an award-winning author, wrote a range of other books for young children before branching out to write for the 10-14 age group.

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Lesson 1: pupil resources

Starter Activity: sample complex sentences to divide up for pupils to reconstruct.

Siobhan Parkinson
educated in Co. Galway and Co. Donegal
now lives in Dublin with her son, Matthew
and woodturner husband, Roger Bennett

Having studied English Literature
Siobhan Parkinson
one of Ireland's leading writers for children
worked as an editor in the publishing industry

Parkinson's main interests are reading and writing
and she also sings in a choir

After writing her first book for her own son
Siobhan Parkinson
now an award-winning author
wrote a range of other books for young children
before branching out to write for the 10-14 age group

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Lesson 1: pupil resources

Starter Activity: commas to put between clauses.

,	,	,
,	,	,
,	,	,
,	,	,

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Lesson 1: teacher sheet

Introduction

Information we might usefully want to know about authors:

- Facts about their life
- What they have written and for whom
- The way they go about their writing and why they write
- Interests, what they do in their spare time
- Personality
- Their views on their work
- What they like reading
- Achievements as a writer
- What critics say in reviews of their work

NB

Record information about the author from the source demonstrated on the OHT grid representing these areas.

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Lesson 1: Teacher sheet - Introduction

List of sources of information about authors:

Source	Strengths	Weaknesses
Entry in a biographical dictionary		
Internet		
Publicity material – included inside covers of books		
Interviews or author visits		
Books about them: reference books; life history		
Autobiography		

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Siobhan Parkinson: Author Profile

With her fourth book *AMELIA*, (Oct 93) Siobhan wrote for the older age group, 10+. *AMELIA* was an immediate Bestseller and was shortlisted for the 1994 BISTO Book of the Year Award. The sequel, *NO PEACE FOR AMELIA*, (Oct 1994) also became a bestseller.

Siobhan's next book was *ALL SHINING IN THE SPRING*, the story of a baby who died. Written from personal experience, it is intended for children, families and carers involved with the situation of the death of a small child.

SISTERS ... NO WAY! (Oct 96) is a modern story of very reluctant step-sisters, written for the young teen market. A bestseller, it has been translated into French and Italian.

***SISTERS ... NO WAY!* WAS THE OVERALL WINNER OF THE BISTO BOOK OF THE YEAR AWARD 1997**

Praise for Siobhan Parkinson's books:

THE LEPRECHAUN WHO WISHED HE WASN'T. 'A great read, causing one reader to agree with the poet who wrote: The Lord's in his heaven, all's right with the world!' Sligo Weekender.
AMELIA 'A story that is memorable, a tremendous read' Gay Byrne Show
NO PEACE FOR AMELIA 'Thrilling story of conflict, hope and courage' Irish Independent'
SISTERS ... NO WAY! 'The utmost skill. Irish teenage fiction at its most sophisticated.' Children's Books in Ireland Magazine.

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Lesson 1: OHT - Introduction

Life facts	What written	Awards and reviews

Way write/why	Interests	Reading	Personality

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Lesson 1: Pupil sheet - Development

Life facts	What written	Awards and reviews
Lives in Dublin		1994 Bisto Book of the Year for Amelia
Married to Roger. Son, Matthew		1997 BISTO book of the Year for Sisters … No Way!
Educated Co. Galway and Co. Donegal		'A great read' and 'A tremendous read' – Amelia
Studied English Literature		'The utmost skill. Irish teenage fiction at its most sophisticated'.
Worked as an editor		

Way write/why	Interests	Reading	Personality

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Year 7 Research Unit - Ireland in Schools

Stage 1 Author research – Siobhan Parkinson: Lesson 2

Objectives

7S1: extend their use and control of complex sentences by: a) recognising and using subordinate clauses; b) deploying subordinate clauses in a variety of positions within the sentence;
7R4: make brief, clearly-organised notes of key points for later use;
7Wr2: collect, select and assemble ideas in a suitable planning format, eg. *flow chart, list, star chart.*

Starter

- Pupils make up their own complex sentences – excuses why they haven't done their homework. Demonstrate different ways of structuring the same information in a sentence, depending on the ability of the pupils. eg. Starting with a non-finite verb: *Having finished the work, which took several hours, I put it in my pocket ready to bring to school today, not knowing that mum intended washing my uniform.* To support pupils unable to work independently, the series of events to be included in each of the sentences could be provided (eg. *finished the work, put in pocket, didn't know mum wanted to wash my uniform).*

Introduction

- Finish combining information about Parkinson onto grid.
- Remind pupils of the previous lesson's starter activity which combined facts about Parkinson in complex sentences.
- Using the information about Parkinson's life, show pupils how to combine some of the facts logically into a complex sentence, eg. Siobhan Parkinson, who studied English Literature, was educated in Co. Galway and Co. Donegal.
- Then model the next sentence, eg. Now living in Dublin, she is married to Roger, a woodturner by trade, and has one son, Matthew.)
- Pupils suggest final sentence, eg. Although she once worked as an editor in the publishing industry, Parkinson is now an award-winning author.
- Display a complete example of a paragraph.
- Set groups the task of writing a paragraph each about one aspect of Parkinson, making their writing effective by using a series of complex sentences. Remind them about making careful and logical choices about which pieces of information are linked to which.

Development

- Pupils work in groups on one section of the information to produce a paragraph about Parkinson including several complex sentences. The weakest groups could be given a writing frame, with parts of sentences started for them. More able groups should discuss alternative ways of combining the information and decide on the one with the greatest clarity and effectiveness.
- If time allows, this could be drafted onto OHT to share with class in plenary.

Plenary

Groups read their paragraphs or display on OHP, explaining their use of complex sentences to produce a concise account.

Homework

Continue wider reading.

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Siobhan Parkinson: facts about her life

Married to Roger Bennett – a woodturner	Lives in Dublin now
Son, Matthew	Educated in Co. Galway and Co. Donegal.
Editor in publishing industry	Studied English Literature

Siobhan Parkinson, who studied English Literature, was educated in Co. Galway and Co. Donegal.

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Stage 2 Author research – other authors: Lesson 3

Objectives

7S1: extend their use and control of complex sentences by: a) recognising and using subordinate clauses; b) deploying subordinate clauses in a variety of positions within the sentence;
7S3: use punctuation to clarify meaning, particularly at the boundaries between sentences and clauses;
7R1: know how to locate resources for a given task, and find relevant information in them, eg. *skimming, use of index, glossary, key words, hotlinks;*
7R2: use appropriate reading strategies to extract particular information, eg. *highlighting, scanning;*
7R4: make brief, clearly-organised notes of key points for later use;
7R5: appraise the value and relevance of information found and acknowledge sources.

Starter

- To allow more time for computer work, it may be decided not to have a starter activity this lesson. However, the suggestion below develops from the previous starters and keeps complex sentence structures in pupils' minds.
- Complex sentences: demonstrate need for clarity when writing complex sentences and the significance of punctuation by giving examples (humorous, where possible) for pupils to improve, eg. '*8:00 Home Front. Tonight, Laurence Llewelyn-Bowen and Diarmuid Gavin visit a London couple who are expecting a baby to solve some design problems in their home*'. Add commas around "*who are expecting a baby*" or reorganise the sentence: '*LLB and DG solve some design problems for a London couple who are expecting a baby*'. Other examples could have too many clauses or have clauses organised in a way that is not logical, eg. sitting down at the table to eat a friend interrupted us.

Introduction (brief)

- Remind pupils of Ireland's reputation as a country with a rich literary history and plenty of good modern writers too.
- Remind them, too, of the various skills they have used in researching Siobhan Parkinson: reading, note-making, combining information from various sources, presenting findings coherently, etc. If ICT used for research, briefly demonstrate/discuss how to search the internet.
- Pupils are going to create a chart of information (or perhaps complete a close passage or scaffolded biographical entry) about another Irish author, but this time working more independently. The first lesson could be spent on the Internet, if time. There may be some paper-based resources that can be provided for pupils. Alternatively, all the relevant information could be provided, with pupils focusing on the reading and note-making skills. It would also be possible to prepare a database of information about different Irish authors, perhaps on the school website, that pupils could search.

Development

- Allocate authors to pupils: modern Irish children's writers include – Eoin Colfer; Marita Conlon-McKenna; June Considine; Roddy Doyle; Aubrey Flegg; Maeve Friel; Bernard MacLaverty; Jane Mitchell; Frank Murphy; Elizabeth O'Hara; John Quinn; Gerard Whelan.
- Pupils locate and read research material about their author and compile a chart of information. Different pupils within a group could have a different focus (eg. facts about their life; their books; interests; way they approach writing a book, etc).
- Record information in an organised way, perhaps using a grid like that used when researching Parkinson, lesson 1 and 2.
- If necessary, this task could extend over two lessons to allow pupils time to locate information on the Internet in addition to using paper sources given. Pupils could make use of search engines to locate resources but it is useful to have a list of good sites to which pupils can refer.

Plenary

- Discuss information found, comparing these authors to Parkinson and how this information contributes to our appreciation of their work. Also, evaluation of the research skills used.

Homework

Wider reading or complete chart of information.

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Stage 3 Presentation of author research – other Irish authors: Lesson 4

Objectives

- 7Sp&L3: tailor the structure, vocabulary and delivery of a talk or presentation so that listeners can follow it;
- 7Sp&L5: promote, justify or defend a point of view using supporting evidence, example and illustration which are linked back to the main argument.
- 7Sp&L6: listen for and recall the main points of a talk, reading or television programme, reflecting on what has been heard to ask searching questions, make comments or challenge the views expressed.

Starter

- Brainstorm skills needed when speaking to an audience. Prioritise the list. Select a personal target for improvement.

Introduction

- Pupils prepare presentations based on their recent research, including outline of the author's life, achievements, personality, review of some of their books, for one of the following activities:
  - Balloon debate – the authors have to justify their position in the balloon by relating their achievements, strengths as writers, what readers enjoy about their books, etc.
  - Book award pane: Put the case forward for that author winning the prize as top Irish author for children. Some pupils could be judges on the panel who would give their reasons for the winning choice, others would propose the authors, others could be the authors – and have a winning acceptance speech prepared!

Some pupils might benefit from a planning frame.

Development

- Pupils give their presentations and agree a winning author.

Plenary

- Pupils reflect on their abilities as speakers.

Homework

Encourage continued wider reading of Irish literature.

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Ireland in Schools - KS3 Research Unit (Y7)

3. Author research
4. Ireland research

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Year 7 Research Unit - Ireland in Schools

Researching Irish culture, places and events

About the unit

This unit explores the relevance of understanding the background of literature from different cultures, engaging pupils in research and the presentation of their findings.

Prior learning

In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of:

- working in a range of groups;
- planning;
- knowledge of locating resources;
- reading strategies used in researching information;
- evaluation of the relevance of information;
- note-making;
- the organisation of information in texts;
- knowledge of complex sentences.

Starters

- Reading images
- Locating resources
- Extracting information

Expectations

Most pupils will: use a variety of sources to research information independently about the distinctive features of Ireland and its culture. Using a variety of reading strategies and note-making techniques, they will evaluate these resources, then organise and present their findings in an appropriate style. They will also consider what information it is relevant to know about the cultural context in which books are set.

Some pupils will not have progressed so far and will: use some sources (tailored to ability of pupil) to research straightforward information about Ireland and its culture with support, using simple reading strategies and note-making techniques. They will present their findings.

Some pupils will have progressed further and will: independently seek a wide range of sources of information to develop an appreciation of Ireland and its culture, comparing and contrasting it with British culture. They will choose effective reading strategies and note-making techniques, evaluate objectively the value of the resources for particular purposes, then organise and present their findings effectively in a convincing style. They will also explore the issue of what information it is relevant to know about the cultural context in which books are set.

Stages

1. Researching cultural background of texts (lessons 1 and 2)
Exploration of Irish culture through images;
Evaluate Internet resources.

2. Research an aspect of Irish culture (lessons 3 and 4)

3. Presentation (lesson 5)
Written or oral presentation of findings.

Resources

Encyclopaedias (CD-ROM and book-based); history/geography books
Websites: www.local.ie Features interactive map – click for information about marked towns.
www.ireland.com/dublin Information site about Dublin. Includes live views from webcam;
www.castlebar.ie/ Community site in style of online news pages. Gives insight into life in that community – includes 'what's on' feature. Includes a webcam.

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Year 7 Research Unit - Ireland in Schools

Stage 1 Ireland research: Lesson 1

Objectives

7R1: know how to locate resources for a given task, and find relevant information in them, eg. *skimming, use of index, glossary, key words, hotlinks;*
7R3: compare and contrast the ways information is presented in different forms, eg. *web page, diagrams, prose;*
7R5: appraise the value and relevance of information found and acknowledge sources;
7R10: identify how media texts are tailored to suit their audience, and recognise that audience responses vary, eg. *popular websites.*

Starter

- Present pupils with a series of about 10 images depicting scenes from Irish life, culture, history, geography, etc. These could be taken from travel guides, holiday brochures, websites, newspapers, etc. and presented as projected images or pictures/photographs presented as hard copies. Pupils guess which are Ireland and which are not (NB they all will be Ireland but if the collection is diverse enough, pupils may be tricked into thinking some are not). Pupils could suggest other pictures that could have been included (marches, bombs, IRA, poverty...). This will activate prior knowledge about Ireland and the ensuing discussion of the images will serve to introduce further brief information and explore any existing stereotypes about Irish people. Raise issues of reading images: how representative are these pictures? What impression do they give of Ireland? How do you interpret them? What assumptions do you make based on them? Make link with information given in written texts – way we select and interpret is important.

Introduction

- Log on to www.local.ie website, which has a map of Ireland. Refer pupils briefly to way Ireland is divided up into counties and Eire/Southern Ireland separate from Northern Ireland. Discuss what information we might want to know about the geography of Ireland that this map does not tell us: population, landscape/terrain, weather, industries. Note the 'author' of the site – and therefore what bias might exist. Don't believe that every site is the same and 'neutral'. Each is there for a particular purpose.
- Use an Irish site (eg. town of the week feature, or Liscannor – cliffs of Moher – in Co. Clare, or a site with webcam found from www.local.ie site or www.cork-kerry travel.ie) to:
  a. remind pupils of the reading skills to use: skim to get the gist (rather than diving into first likely link); scanning – seeking likely headings, hotlinks, keywords;
  b. demonstrate how to complete the 'Guide to Ireland for the Internet traveller'. Model evaluating the site/information: URL; owner of site; features: how it is organised/structured; (hyperlinks, navigation buttons - ensure pupils are familiar with website conventions: back button, hotlinks, headings, independent sections of pages), how it is presented (layout style, font style, short paragraphs, lists. NB. will look at language style next lesson) and the content. Clarify what makes a good website.

Development

- Pupils have a site about Co. Kerry to evaluate. Use an evaluation form to report findings.
- Aim to explore the site to get an overview and record information about the main features of the site this lesson and what the information is about.
- Site address: www.cork-kerry travel.ie/kerry

Plenary

- Pupils report back findings on the features of the site – and the impressions of Ireland that they have gained from the pictures.

Homework

NB: when using the Internet, time to access the sites needs to be allowed. If possible, have paper copies available in case of technical problems.

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Guide to Ireland for the Internet traveller

In 2010, people don't need to leave their homes to experience other countries. We have been asked to produce an information guide about travelling to Ireland on the Internet. To help us, the publisher has given the main headings that they want information on.

Site address: www.cork-kerry.travel.ie/kerry
The owner of the site (if known): Irish Tourist Board

What the Internet traveller will experience:

- **The main features and layout of the site: say what these are and comment briefly on them**

- **What the information on the site is about:**

- **The way the information is written: base this on a close look at one page**

- **How useful the information is:**

- **What impressions of Ireland do you think the traveller will get from visiting this site?**

- **What doesn't this site tell you about Ireland?**

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Site address: www.cork-kerry.travel.ie/kerry
The owner of the site (if known): Irish Tourist Board

What the Internet traveller will experience:

- **The main features and layout of the site: say what these are and comment briefly on them**

pictures – buildings, scenery, people – rarely raining! Can click on the pictures(?);
colours – inc green to represent Ireland, plain background;
text – clear font, short paragraphs with headings;
hyperlinks – further information;
navigation buttons to other sections of the site – so information is organised – these are like chapter headings. You can get to these from any page on the site;
send a postcard, personal brochure, booking form – special features – facilities.

- **What the information on the site is about:**

Exploring, Top Attractions, Top Activities, Dining and Nightlife, Events and entertainment, Ireland West. Places to stay, see the region?

- **The way the information is written: base this on a close look at one page**

Quite easy to read, clear, brief with more detail on other pages, interesting – tells you things you might not know, factual, words to describe its beauty and popularity (glorious, lovely, beautifully situated, etc).

- **How useful the information is:**

Enough detail – separated out onto different pages so you can choose how much you find out about each place.
Biased – points out all the good features. Pictures usually show good weather.
Easy to get from one piece of information to another.

- **What impressions of Ireland do you think the traveller will get from visiting this site?**

- **What doesn't this site tell you about Ireland?**

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Year 7 Research Unit - Ireland in Schools

Stage 1 Ireland research: Lesson 2

Objectives

7R1: know how to locate resources for a given task, and find relevant information in them, eg. *skimming, use of index, glossary, key words, hotlinks;*
7R3: compare and contrast the ways information is presented in different forms, eg. *web page, diagrams, pros;*
7R5: appraise the value and relevance of information found and acknowledge sources;
7R10: identify how media texts are tailored to suit their audience, and recognise that audience responses vary, eg. *popular websites*.

Starter

- Pupils log onto site: www.cork-kerry.travel.ie/kerry. Remind pupils of the content of the site. Pupils practise locating resources and finding information, using navigation buttons, hyperlinks and reading strategies in response to questions asked. (Eg. what animals can be found at Inch? what is the Kerry Bog Museum about? How long is the railway track at Killarney model railway?). Check understanding after each question and ask pupils to explain how they found the answer. (Alternatively, ask pupils to search the site for activities they would be interested in – aim to fill a day.)

Introduction

- Remind pupils of the owner of the site and its purpose: Tourist Board – promote travel to Ireland.
- Focus on one section of information (eg. Kerry home page – particularly with able pupils; see typed extracts from the site). Reduce it to its bare facts. Then look at how it was written originally. Establish the features at word, sentence and text level.
  - Word level - words to describe its beauty and popularity (glorious, lovely, beautifully situated, etc) to persuade. Mostly not literary language with similes, etc. Factual information – to inform. Mostly third person, but some second/first person. Mostly formal and serious, but some more light-hearted statements.
  - Sentence level – Often simple sentences but some complex sentences used – to combine information and add emphasis to points.
  - Text level – Topic sentences establish the place as an attraction, then why you might want to visit and finally, more detailed information.
- Conclude by commenting on how useful the information is.

Development

- Pupils explore a page/part of a page on the www.cork-kerry.travel.ie/kerry site.
- Start by reducing it to the bare facts (see worksheet).
- Then discuss what the writer added and why. Record ideas on the pupil sheet from Lesson 1.
- Evaluate how useful the information is.

Plenary

- Pupils report back findings – summarising the impression a traveller would get from visiting this site. Evaluate the Internet as a source of information: varied, can move easily from one focus to another; accessible, up-to-date. BUT not vetted, complicated, can be difficult to read, not always what you are expecting, unlikely to be 'critical' – tend to be there to promote. Suggest information that has not been included in the site. Discuss where else the armchair traveller might look for information: Encyclopaedias, newspapers, books, TV – news, documentaries, dramas etc, memoirs of people who live there, interviews, tourist brochures – and discuss level of bias in each.

Homework

An extension task for able pupils could be to write up the notes on the site they evaluated in the style of a travel brochure 'Don't travel to Ireland on the Internet without visiting www.local.ie. With a live webcam and 360° panoramic pictures, you will get stunning views of local sights which show how varied Ireland is. The bustling streets are contrasted by the idyllic, peaceful hills. There is plenty to do, too. Why not find out about the local sporting events and cultural festivals? There is plenty of detailed information, including prices, contacts and opening times. This site can take time to load, but it is well worth the wait.

NB. This lesson could use paper copies of sections of the site, particularly for the introduction, or be accessed via the Internet.

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Lesson 2: Teacher sheet - Introduction

Kerry – The Kingdom	Kerry – The Kingdom: facts
No matter from which direction the county of Kerry is approached, the great central spine of the mountains draws the eye of the traveller like a great symphony draws an audience to a fitting climax. The relatively high mountains and narrow peninsulas conjure weather patterns which change the face of the mountains, the surface of the water and the texture of the landscape by the minute. The fretted coastline and deep bays created by the mighty Atlantic play tricks with the light and produce a magical quality which intoxicates the senses.	There are mountains down the middle of the county of Kerry. The mountains are high and the peninsulas are narrow. This creates weather systems which constantly changes the look of the landscape. The Atlantic has worn deep bays and many smaller inlets into the coastline. These also create different effects of light.
Kerry Bog Village Museum	**Kerry Bog Village Museum: facts**
The Kerry Bog Village Museum and Village at Glenbeigh on the magnificent Ring of Kerry is a unique rural attraction to delight young and old who are interested in finding out more on the domestic lifestyles of the Irish in the early 1800s. It aims to create a period setting where you can visit and experience the past and understand the way of life in Ireland during this era.	The Kerry Bog Village Museum and Village is at Glenbeigh on the Ring of Kerry. It shows what Irish domestic lifestyles were like in the early 1800s by creating a period setting. People can visit.

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Kerry – The Kingdom	Kerry – The Kingdom: facts
No matter from which direction the county of Kerry is approached, the great central spine of the mountains draws the eye of the traveller like a great symphony draws an audience to a fitting climax. The relatively high mountains and narrow peninsulas conjure weather patterns which change the face of the mountains, the surface of the water and the texture of the landscape by the minute. The fretted coastline and deep bays created by the mighty Atlantic play tricks with the light and produce a magical quality which intoxicates the senses.	
Kerry Bog Village Museum	Kerry Bog Village Museum: facts
The Kerry Bog Village Museum and Village at Glenbeigh on the magnificent Ring of Kerry is a unique rural attraction to delight young and old who are interested in finding out more on the domestic lifestyles of the Irish in the early 1800s. It aims to create a period setting where you can visit and experience the past and understand the way of life in Ireland during this era.	

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Lesson 2: Pupil Sheet - Development

Killarney Model Railway	Killarney Model Railway: facts
Killarney Model Railway will give enjoyment to all the family. Some fascinating detail, scores of trains running on over a mile of track, transport you through the landmarks of Europe. There are thousands of tiny people depicting all walks of life and a day and night scene that will take your breath away.	
Accommodation	**Accommodation: facts**
For a holiday with a difference, you can take the family on a Farmhouse Holiday. Most of Ireland's farms are in beautiful settings and what better way of seeing the country than staying on a working farm. You'll find the farm you want by asking in a tourist office.	

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Lesson 2: Pupil Sheet (suggested answers) - Development

Killarney Model Railway	Killarney Model Railway: facts
Killarney Model Railway will give enjoyment to all the family. Some fascinating detail, scores of trains running on over a mile of track, transport you through the landmarks of Europe. There are thousands of tiny people depicting all walks of life and a day and night scene that will take your breath away.	Killarney Model Railway has over a mile of track featuring European landmarks and many trains. It contains detail. It has models of different kinds of people and a day and night scene.
Accommodation	**Accommodation: facts**
For a holiday with a difference, you can take the family on a Farmhouse Holiday. Most of Ireland's farms are in beautiful settings and what better way of seeing the country than staying on a working farm. You'll find the farm you want by asking in a tourist office.	Farmhouse holidays are suitable for families. They are working farms set in the countryside. Tourist offices have details of the farms.

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Stage 2 Ireland research: Lesson 3

Objectives

7S11: vary the structure of sentences within paragraphs to lend pace, variety and emphasis;
7R2: use appropriate reading strategies to extract particular information, eg. *highlighting, scanning;*
7R3: compare and contrast the ways information is presented in different forms, eg. *web page, diagrams, prose.*

Starter

Scanning: give pupils a (differentiated) piece of prose from a text book about Co. Kerry. Ask them to skim read the text and give feedback on its content. Then ask them to scan the text for particular information, in response to questions. Each time, guide pupils or recap on how to do this so they know what they are looking for. Include some questions that need the text to be interpreted.

Introduction

- Using the same piece of text, discuss how prose information is presented. Purpose – information.

Text level: paragraphs – with topic sentence; headings, pictures (?) – but not specifically linked to the text, no links to other pages in the book or other information; no key words – have to read it quite closely to get the details from the information.
Sentence level - third person; full sentences; little use of connectives.
Word level - mentions lots of places, but not many numbers. Mostly factual information, with relatively little description or praise or emotive language.

- Establish the sort of text this is (geography book).

Development

- Pupils suggest how this page of information would have to be changed if it were presented as a website.
- Provide the prose text in the centre of a page of A3 paper so pupils can annotate around it and highlight or delete within the text. They could also consider any additional information they feel they need.
- Consider – which words to have as hyperlinks; where up-to-date facts/info could be added; special features like webcams, video clips, sound; where pictures and text would be distributed on the page; what info would be left out; places could just be listed, perhaps with a picture beside them, with links to other pages with the information on.

Plenary

- Take feedback in order to summarise the main similarities and differences.

Homework

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Stage 2 Ireland research: Lesson 4

Objectives

7R2: use appropriate reading strategies to extract particular information, eg. *highlighting, scanning;*
7R4: make brief, clearly-organised notes of key points for later use.

Starter

- Review different ways of making notes for different purposes: brainstorm note-making strategies. Using cards, pupils match note-making strategies to each given context/purpose, eg. *use abbreviation; annotate a text; highlight within a text; use different colours/codes when 'highlighting' within a text; use diagrammatic note forms; create lists; write the information in their own words; summarise, etc.* Note that there could be more than one answer to each. Discuss the benefits of these. Ask pupils to identify the note-making strategies they would use if they were given various pieces of information about a topic, from which they needed to select information to create their own piece of writing.
- NB. see English across the curriculum training modules on note-making, library skills and reading for information. See Handout 9.3 for some of the strategies. Also see LPU: Reading for Information.

Introduction

- Remind pupils of the content/layout of the Kerry website. Recap what the site has told us about Irish culture/traditions: music, conversation, hospitality, pubs and festivals. Remind pupils of the pictures used in Lesson 1.
- Give pupils a few minutes to revisit this information (either on paper or on the website) and summarise for others what the site tells the reader about one of these – and suggest how this is similar/different to their understanding of their own culture.
- Suggest that the website could contain more information about Irish culture. The interest in islands is particularly relevant for classes studying the novel 4, 3, 2, 1: tales of life on the islands, their history and geography. From the pictures, areas not covered include religious beliefs, hurling and Irish dancing. Other suggestions include story telling, traditional tales/beliefs: witches, fairies, leprechauns, etc.
- Identify the pages on the site where further information on each of these could be linked.
- Explain the task: to produce the text for an additional page(s) on one of these topics, written in a suitable style.

Development

- Pupils annotate/make notes from the range of sources provided and/or seek information independently.
- Guided reading with one group – with a focus on note-making strategies.

Plenary

- Check understanding of this note-making process by sharing pupils' information orally.

Homework

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Lesson 4: Teacher sheet (suggested answers) – Starter

Note-making

Purpose or context	Strategy	Additional information: Reason
Notes on what someone is saying.	Abbreviate.	Speed.
Brainstorm ideas about a topic.	Spider diagrams.	Easy to see. Don't have to think about order yet.
Comment on the features of a text.	Annotate the text.	It is quicker than writing it all out. Clear to refer to.
Select the main ideas from a text.	Underline or highlight the text.	Easy to see. Saves writing it all out.
Identify different aspects of an argument.	Colour code/text mark differently.	Clear overview of different points, without writing it out. Also useful when combining different pieces of information from several texts.
Create a concise account that others can understand.	Summarise.	It makes sense because it is in sentences and the main points are included.
See what the text is saying.	Diagram or sketch.	Clearer, see how parts relate, easier than lots of words so might be quicker.
Explain your own understanding of the text without quoting someone directly.	Write the information in your own words.	Means you won't copy without realising it later on. Helps you to understand because you are thinking of how you would say it.
Show main points clearly, perhaps in a logical order.	Lists.	Useful when you don't need all the details. Tend to be brief, so quick.
Record your own views about issues in a text.	Notes in two columns: what the writer says; what I think.	Makes it clear what point you are responding to.

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Lesson 4: Pupil cards – Starter

Note-making

Notes on what someone is saying.	Abbreviate.
Brainstorm ideas about a topic.	Spider diagram.
Comment on the features of a text.	Annotate the text.
Select the main ideas from a text.	Underline or highlight the text.
Identify different aspects of an argument.	Colour code/text mark differently.
Create a concise account that others can understand.	Summarise.
See what the text is saying.	Diagram or sketch.
Explain your own understanding of the text without quoting someone directly.	Write the information in your own words.
Record your own views about issues in a text.	Notes in two columns: what the writer says; what I think.
Show main points clearly, perhaps in a logical order.	Lists.

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Stage 3 Ireland research: Lesson 5

Objectives

7S13a: revise the stylistic conventions of the main types of non-fiction: *information;*
7Wr2: collect, select and assemble ideas in a suitable planning format, eg. *flow chart, list, star chart;*
7Wr11: select and present information using detail, example, diagram and illustration as appropriate.

Starter

- The starter could be suspended in this lesson to allow more time for the planning and drafting of the writing. Alternatively, use the starter to discuss skills pupils need during the lesson. eg. planning/drafting. This could include a moment for personal target setting by pupils in relation to the work they are about to complete.

Introduction

- Remind pupils how their information should be presented by modelling and shared writing – using one topic (seals).
- Give pupils key information on cards. They sort the information into an appropriate order for the paragraphs on the topic by placing topic sentence points in a row and adding information in columns below each topic sentence card.
- Then focus on the introduction/overview (eg. seals) and one specific column/paragraph (eg. hunting) and demonstrate the style of writing for the piece, referring explicitly to word and sentence level features. For part of this, involve pupils in shared writing. (See notes for sample paragraphs).

Development

- Pupils begin planning and drafting their own writing, perhaps with the aid of a scaffold.
- Guided writing with one group.

Plenary

Review progress and issues. In particular, pupils should demonstrate how they have organised their writing effectively and used a suitable style for the site.

Homework

A further lesson might be needed on this task, some of which could be done for homework. Pupils could swap work so they have a topic they have not worked on and take the role of editors to give feedback on the style of the piece and the selection and organisation of content.

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Lesson 5: Pupil cards – Introduction (Seals)

Hunting	Superstitions	Protection
Common form of recreation	Sailors hear sweet voices singing	Irish Seal Sanctuary in Dublin
Gentry and leisured classes	Sailors mistake seals for mermaids/mermen	Voluntary organisation to conserve and protect seals and the marine environment
Coasts of Co. Mayo and Achill Island	Their faces look human	Need money to tag and trace released seals
Skins are worth little	Lots of stories about mermaids and mermen	

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	Killing a seal brings bad luck	

Lesson 5: OHT – Introduction (Seals)

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Lesson 5: Teacher sheet – Introduction

Sample page about seals, with suggestions for images:

Picture of seal

Seals

Seals are an important part of Irish culture. In the past they were hunted *[hyperlink to hunting* section] and there are many superstitious tales *[hyperlink to superstitions section]* about seals. Today, they also need protection *[hyperlink to protection section]* from dangers in the environment. When you visit the coast, look out for the colonies of seals basking on the rocks and enjoy looking into their deep eyes.

Other pages – about each aspect of seals.

Hunting

In Ireland, seals live off the coasts of Co. Mayo and Achill Island *[hyperlinks to information about both places]* and these were popular places for hunting seals. Seal hunting was a common form of recreation for the gentry and leisured classes in the 19th Century. In some parts of the world, seals skins were valuable because they could be sold to make into clothing. However, the Irish seal species were not suitable for this and so they were just killed for sport. *[Hyperlink to page with information about of how seals were killed and eye-witness accounts]* Not everybody was in favour of this sport, even then.

Map of Co. Mayo coastline and Achill Island.

Picture of hunter in Nineteenth Century clothing with dead seal.

Seal hunting is not something that today's visitor can experience, but you may hear tales of seal hunting and be involved in debates about it when you visit the coastal communities.

Close-up picture of seal's face.

Superstitions

There are many Irish tales about seals and mermaids. Because seals have very human faces, they were often mistakenly thought to be mermaids. In some tales, mermaids would be captured and go to live on land, where they would pine for the sea and usually escape back to their home. *[Hyperlink to tales].* In other tales, sailors would hear sweet voices singing and be lured towards the mermaid, perhaps causing them to crash onto the rocks. *[Hyperlink to tale about this].* It is also said that killing a seal brings bad luck. *[Hyperlink to tales].* When you visit the coast, look out for the colonies of seals and think about the stories told about them. You never know, you might catch a glimpse of a mermaid, too.

Protection

Like many species around the world, seals need protection. The Irish Seal Sanctuary in Dublin *[hyperlink to its site]* is a voluntary organisation set up to conserve and protect seals and the marine environment. Visit the sanctuary and see the rescued seals. Learn about Bran, a male Grey Seal released after six months at the sanctuary. You can also support the sanctuary's work and help them to develop ways of tagging the seals they release so they can trace their progress.

Pic/Video of Bran – both when rescued and when ready for release.

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Year 7 Research Unit: Disclaimer

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Unit: What's in the news?

Duration: 11 lessons

English Year 7

About the Unit

This unit focuses on news reporting on TV and in newspapers. Pupils view, read and comment on versions of the news and analyse how effects are achieved. They also investigate the production of news and write a comparison of the presentation of news in different media.

Prior Learning

In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of:

- working in groups
- reading, hearing and seeing news
- identifying aspects of texts at word, sentences and text levels
- note making
- comparing texts
- how language varies in formality
- how standard English is used in different contexts

Expectations

When they have completed the unit most pupils will have: explored how media texts such as national tabloid and broadsheet newspapers are tailored to suit their audiences, and how they compare in terms of word choice and sentence structures. They will have compared local and national newspapers, composed news bulletins and researched news production using a variety of sources. They will have written a structured argument to compare the advantages and disadvantages of printed and broadcast news.

Some pupils will have made less progress but will have: explored some aspects of how national tabloid and broadsheet newspapers reflect their audiences, and how they compare in terms of word choice and sentence structures. They will have compared local and national newspapers, composed news bulletins and researched news production using a variety of sources. They will have written about the advantages and disadvantages of printed and broadcast news.

Other pupils will have made more progress and have: analysed in detail how media texts such as national tabloid and broadsheet newspapers are tailored to suit their audiences, and how they compare in terms of word choice and sentence structures. They will have compared local and national newspapers, composed news bulletins which address the audience's needs in sophisticated ways and researched news production using a variety of sources. They will have written a balanced analysis of the advantages and disadvantages of printed and broadcast news and cited evidence to support their conclusions about the nature of news in the contemporary cultural context.

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Starters

Classes will have worked on starter activities that include the exploration of:

- the word and sentence level features of press reports (including wordplay and ambiguity)
- verbal precision
- the structure of news reports
- how texts have been organised
- skimming, scanning and research skills
- differences in ways the same story is presented
- variations in formality

Stages

Stage 1 Lessons 1-4

- comparing broadsheet and tabloid daily newspapers
- using models to write in the style and manner of a named newspaper
- exploring ways in which newspapers are tailored to meet the needs of their different readerships
- comparing national and local newspapers

Stage 2 Lessons 5-8

- viewing recordings of news bulletins
- composing a news bulletin

Stage 3 Lessons 9-11

- investigating the production of news
- making judgments about advantages and disadvantages of different media
- completing a discursive piece that involves comparisons and judgment in formal language.

Resources

- selection of recent newspapers
- information about news production in a variety of sources
- videos of TV news programmes from different channels
- recordings of radio news bulletins from different stations
- library information

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OBJECTIVES

WORD
W14 Word meaning in context W20 Connectives

SENTENCE
S11 Sentence variety S15 Vary formality S16 Speech and writing

READING	WRITING	SPEAKING & LISTENING
R1 Locate information R2 Extract information R4 Note-making R10 Media audiences	Wr 9 Link writing and reading Wr 10 Organise texts appropriately	S&L 1 Clarify through talk S&L 8 Presentational techniques

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Unit: What's in the news?

Duration: 11 lessons

English Year 7

WHAT'S IN THE NEWS? STAGE 1 Lesson 1

Starter	Introduction	Development	Plenary	Homework
Introduce pupils to the terms tabloid and broadsheet, and have copies of papers visible. Give groups of pupils a newspaper masthead each and ask them to stand in one of two groupings – tabloid or broadsheet. Discuss any difficulties of categorisation and then spread the mastheads round the room. Give each group a card containing an extract or words and phrases taken from a tabloid or broadsheet newspaper. Allow 2-3 minutes for them to guess which newspaper the extract comes from and place it by that masthead. Discuss how pupils made their decisions.	Introduce the objective – **media audiences** (R10). Shared reading of the front pages for the same day of two contrasting newspapers. (i.e broadsheet and tabloid). Identify and discuss the text, sentence and word level features of both pages, including pictures as well as words, and take pupils' comments on how each caters for the needs and preferences of its readership. Show pupils (preferably on OHP) how to use a text analysis grid to identify differences between the two front pages. It should cover : 1. Purpose and audience 2. Text level features e.g. *layout, structure and sequence;* 3. Sentence level features *e.g. viewpoint, choice of tense, active/passive voice, sentence structure, cohesion devices;* 4. Word level features such as clichés, range and choice of vocabulary.	Give out two short reports (one tabloid, one broadsheet), on the same news item. Allocate one report to half of the class and a different report to the other half. Working in groups, pupils fill in part of a text analysis grid for their report, covering **one** the four elements identified earlier. *(Text analysis grids are included within module 4 of the 2001 English KS3 training folder DfEE 0234/2001)*	Complete an OHT or flipchart comparison grid for both reports. Draw on contributions from groups for examples, which support generalisations. Reflect on the objective in the light of the evidence from the two reports	

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Stage 1 Lesson 2

Starter	Introduction	Development	Plenary	Homework
Remind pupils of their grouping of newspaper titles into broadsheet or tabloid. Give out response cards, each containing one of these words : • **tabloid** • **either** • **broadsheet.** Show or say a range of words and phrases from newspapers *e.g. rap, probe, bid, swoop, quarrel, axe, romp, jinx, reform, boot out, crack-down, slam, reduce, axe, shake-up.* Pupils respond by showing the card they think is appropriate for each word. Discuss what the words mean, and their newspapers of origin.	Identify the objectives – **word meaning in context** (W14) and **sentence variety** (S11). Model writing, (preferably on OHP) the opening of an article on the same subject for two contrasting newspapers. Demonstrate and draw attention to the choices you make as a writer at sentence and word level, bearing in mind the grid analysis done in the previous lesson. (Have the flipchart visible.) After the first few lines draw increasingly on pupils' suggestions so that the writing becomes a joint activity, but retain editorial control.	In pairs, pupils write a final paragraph for the article modelled earlier. Some should write in tabloid style and the others in broadsheet style. *Have examples of national papers available as models for class use.* Differentiation. • The ability of pupils should influence the allocation of tasks and newspaper styles. • Sentence starters could be provided for less confident writers. • The teacher does guided writing with one group.	Referring back to the word and sentence level objectives, discuss whether it was easier to write for a tabloid or a broadsheet.	Complete the article they worked on in the lesson and write the same article for a different style of newspaper.

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Stage 1 Lesson 3

Starter	Introduction	Development	Plenary	Homework
Start with objective R1 **locate information.** Give out pupil whiteboards and copies of a tabloid newspaper. Ask a series of questions about which page a particular item is on. Pupils indicate their responses by writing the correct page number on their whiteboards and, after a count of three, holding them up. Repeat the exercise with a broadsheet newspaper. Identify the range of reading skills pupils needed to locate the items.	Use the contents pages to draw attention to tabloid and broadsheet characteristics in the light of the text level objective, R10 **media audiences** e.g. 1. what is selected or emphasised as news 2. the place of foreign news 3. what is advertised 4. leaders and letters columns 5. photographs 6. problem pages 7. contrasting finance pages 8. sports pages 9. music pages 10. TV and radio pages. Model the identification of points of contrast between the same sections of different newspapers.	Give groups two contrasting newspapers and allocate one of the ten points identified earlier. Their task is to identify points of contrast or similarity. Differentiation can be catered for through: • the allocation of tasks • the level of support : some pupils may benefit from the support of a simple grid. • The teacher doing guided work with one group.	Re-visit the objective of **identifying how media texts are tailored to suit their audiences**. Do this through the presentation by each group of points of comparison or contrast between the newspapers.	

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STAGE 1 Lesson 4				
Starter	**Introduction**	**Development**	**Plenary**	**Homework**
Local/national newspaper extracts and either whiteboards or response cards which say either **Local** or **National.** Read extracts aloud and ask pupils to decide whether an extract is local or national. They show their cards or boards at a signal from the teacher. Discuss how they know.	Maintain the focus on **media audiences** by demonstrating through shared reading how to compare the language and style of the front pages of a local weekly paper and a national broadsheet or tabloid. Using recent papers, draw attention to word choice and sentence variety as well as: a) What readers need from local weekly papers b) How this differs from the national press. Through interactive discussion identify five ways in which local weekly papers and national papers are different. Write a paragraph starting *'When I read a local weekly paper I expect to find…'* Write a second paragraph which starts with the sentence stem : *'When I read a national tabloid/broadsheet (like The…) I look for…'* Move to shared composition by drawing increasingly on pupil suggestions.	Different group assignments for plenary feedback; the tasks may also be differentiated. 1. Compare the display advertisements in a local weekly and a national paper. 2. Compare the classified advertisements in a local weekly and national paper. 3. Compare the letters columns. 4. Compare the news selected. 5. Identify some of the different ways in which the local newspaper is written from the broadsheet or tabloid. Offer templates and prompt sheets to aid the process of comparison. *Enough copies of newspapers for class use are essential.* The teacher does guided work with one group.	Re-visit the objective of **identifying how media texts are tailored to suit their audiences**. Assemble findings and draw conclusions, especially about how the readerships overlap and differ.	Write a comparison of local and national newspapers, drawing on information from the plenary.

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Duration: 11 lessons

English Year 7

Stage 2 Lesson 5

Starter	Introduction	Development	Plenary	Homework
Refer to the objective W6 **Terminology for analysis.** Give out on cards terms which could be used to analyse either radio/TV programmes or newspapers. *(e.g. headlines, studios, use of interviews, presenters, reporters, location shots etc.)* Pupils work in pairs to allocate each term to one of the three categories: **Newspapers** **TV/radio** **Both** Discuss their decisions and re-visit the objective.	Introduce objective S&L 8 **Presentational techniques.** Play audio clips of news bulletins from different stations *e.g. Radio 1 and Radio 4.* How quickly can pupils identify the radio channels from the language used? Briefly discuss the bulletins in relation to : • selection of content • style of presenter • treatment of news • attitude to listeners • language • length of items	In 'expert' groups, pupils compare a specific aspect of the bulletins, identifying similarities and differences. Aspects should include: • selection of content • style of presenter • treatment of news • attitude to listeners • language • length of items The teacher does guided work with one group.	Jigsaw groups are created, containing one 'expert' from each of the earlier groups. Each 'expert' in turn informs the others about their aspect of the comparison, bearing in mind the objectives for the lesson.	Collect ambiguous headlines. e.g. PUPILS SUSPENDED OVER FIRES PASSENGERS HIT BY CANCELLED TRAINS GENERAL GIVES UP ARMS

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Unit: What's in the news?

Duration: 11 lessons

English Year 7

Stage 2 Lesson 6

Starter	Introduction	Development	Plenary	Homework
Share homework headlines, or ones selected by the teacher, and explore their language. Pairs or groups of pupils are given ambiguous headlines and have two minutes to prepare and explanation of the dual meaning. Re-visit the objective **word meanings in context.**	Re-visit the objective – **media audiences** (R10). Show short video clips of 2 news items on the same event or issue from different channels. Draw ideas from the class on how each bulletin: • Targeted its audience. • Presented the world • Used language and images.	Groups complete a comparison grid in relation to **one** of the following: • Audience • Worldview • Use of language and image. (Scribe, chairperson and spokesperson will be needed) Differentiation (if desired), achieved by the detail provided on grid sheets and by task, *e.g. abler groups might tackle the specificity of use of language and image or meet the conceptual challenge of analysing worldview.* The teacher does guided work with one group.	Share findings and complete a class comparison grid in relation to: • target audience • worldview • use of language and images. Reflect on the objective of **identifying how media texts are tailored to suit their audiences.**	

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Unit: What's in the news?

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Stage 2 Lesson 7				
Starter	**Introduction**	**Development**	**Plenary**	**Homework**
Refer to the objective of **defining and deploying words with precision**. Emotive language: pupils suggest adjectives which are used in the media to describe people. Write each adjective on a card, give them out and create a continuum of positive – negative for words like *famous, useful, notorious etc* Discuss pupils' positioning, and the nuances of meaning.	Introduce objective S16 – **speech and writing.** Listen to extracts from local news broadcasts. The teacher then models the composition of a 1 minute news report for a local radio channel. Whilst retaining editorial control, the teacher incorporates pupil suggestions as much as possible, requiring contributors to articulate their reasons for suggesting particular words.	Groups draft short news reports on the same topic but for different channels/programmes. They need to pay deliberate attention to the differences between spoken and written language structures. The teacher does guided work with one group.	Report-back and review of progress, with examples, in relation to the objectives: 1. **identifying how media texts are tailored to suit their audiences** 2. **investigating differences between spoken and written language structures.** 3. **defining and deploying words with precision.**	

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Unit: What's in the news?

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STAGE 2 Lesson 8				
Starter	**Introduction**	**Development**	**Plenary**	**Homework**
Sequencing exercise, looking at examples of story structure in newspaper reports (especially the questions that opening paragraphs answer). Give out cut-ups of an article and discuss pupils' arrangements of it to bring out structural features. Refer to the objective – **organise texts appropriately. (W10)**	Show the class a TV news bulletin with a range of news stories. Teacher (or appropriate pupil) models writing part of a newspaper version of one of the TV news stories. Draw attention to the choices made by a writer with particular types of reader in mind. (It may be useful to talk through a piece written earlier on OHT or using ICT to incorporate visual effects.)	Ask pupils to : (i) select one of the TV stories (ii) write it up as if for a real national broadsheet newspaper (iii) name the paper in their assignments (iv) replicate the linguistic and other features they identified in earlier discussion work (v) employ the common features of newspaper story structure and style. (see starter). If resources permit, pupils should exploit the visual possibilities of producing their pieces on computer. Set a word limit based on a real example. *Examples of national papers available as models for class use.* The teacher does guided work with one group.	Review progress in relation to the objectives of **organising texts appropriately** and **media audiences.**	Finish and revise report, and edit for word limits. Fair copies may be word-processed (at home or school) for greater authenticity. Fix deadline for submission.

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Unit: What's in the news?

Duration: 11 lessons

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Stage 3 Lesson 9 Library lesson on **investigation task**. (If time and resources allow)

Starter	Introduction	Development	Plenary	Homework
Preferably in a library. Remind class of the objectives R1 and R2 about **locating and extracting information**. Model skimming and scanning skills. Practise them together (e.g. with a newspaper passage), noting the signposting and other devices *(bold face, sub-heads, and story-structure etc.)*.	The teacher or (if possible) the librarian models 1. how to locate information on the media, using the library resources and systems, and extracting information from more than one type of source. 2. how to enter information on a flowchart The question addressed is, 'How does a story reach the breakfast table?' (Newspaper *or* broadcast news – TV or radio).' *A stock of books and other resources needs to have been assembled by the librarian or teacher for use by this class during this unit.*	• Pupils work in pairs on an investigation which produces a report on news production in the form of a flow chart. Ideally all pupils use at least three different information sources and refer to them in a short bibliography. • Teacher (and librarian if available) work with selected groups.	Review initial findings via flowchart sampling and identify the skills needed to **locate and extract information.**	Complete investigation if necessary.

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Unit: What's in the news?

Duration: 11 lessons

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STAGE 3 Lesson 10

Introduction	Development	Plenary	Homework
Provide pupils with a tabloid, broadsheet and a broadcast example of the same news event. Talk about the differences between the reports and signal the objective of using **connectives** in **discursive writing.** Model writing the first part of a discursive piece on the advantages and disadvantages of print and broadcast news. Use a news event from earlier lessons as a reference point. Talk through the process of planning and shaping the piece. Use a planning format that helps to arrange ideas in relation to audience and purpose. In particular explain your choice of link words and phrases that carry your line of argument in the opening paragraph. Be explicit about how you would anticipate ending, and how you would prepare for that ending. Identify differences in for example: • Language on page and screen • Selection of content and detail • Use of still and moving images • attitude to audience Draw points from pupils and involve them in discussion of linguistic choices as well as of structure and content.	In pairs pupils plan a comparison between print and TV news Comparisons might include: • Language on page and screen • Selection of content and detail • Use of still and moving images • attitude to audience Where appropriate, offer differentiated support by note-making frames which feature useful connectives. Able pupils might benefit from the challenge of structuring their answers independently. The teacher does guided work with one group.	Re-visit the objectives of using **connectives** effectively and producing a discursive piece comparing **how media texts are tailored to suit their audiences.** Comment on the tone of the piece and the need to make it more than just personal opinion.	

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Unit: What's in the news?

Duration: 11 lessons

English Year 7

STAGE 3 Lesson 11				
Starter	**Introduction**	**Development**	**Plenary**	**Homework**
Introduce the objective **vary formality.** Offer a selection of possible final sentences for a discursive piece on news presentation in print and broadcast media. Each or group has a card with a single concluding sentence. The pairs must arrange themselves in a continuum of personal to impersonal. Discuss positioning and draw attention to the function of standard English.	Put on OHT a plan (or plans) prepared by the teacher or by pupils in the previous lesson. Taking the content as given, demonstrate the writing of a concluding sentence. Explain its relation to the rest of the piece and comment on tone and detail. Take pupils' suggestions for other concluding sentences and explore them together.	In pairs, and using the plans done in the previous lesson, pupils write their concluding sentences. The teacher does guided work with one group.	Listen to some of the concluding sentences and discuss their appropriateness. Review what has been learnt in the unit.	Complete the comparison of print and broadcast media.

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Unit: What's in the news?

Duration: 11 lessons

English
Year 7

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Unit: Write now

Duration: 12 lessons

English Year 7

About the unit

Pupils explore the range of purposes for writing, investigating the characteristic features of each non-fiction text type, and of narrative. They build on their knowledge of text types from Key Stage 2 by addressing the objectives for writing in the Key Stage 3 *Framework for teaching English, Years 7, 8 and 9* and meeting the new groupings of texts in the Programmes of Study for Key Stages 3 and 4.

Prior learning

In order to complete this unit successfully, pupils should be able to draw on knowledge and experience of:

- different text types and narrative techniques and structure;
- paragraph structure, whole text structure, cohesion, openings and closings in texts;
- spelling rules and strategies;
- vocabulary range;
- active, passive, connectives, phrases, clauses, and sentence structure;
- working in groups to plan, organise and sustain a group task.

Expectations

Most pupils will: demonstrate their understanding of different text types and the associated linguistic conventions. They will write in relation to audience and purpose with a coherent structure in non-narrative and narrative forms. Their vocabulary choices will be appropriate and sentence structures varied. They will contribute constructively to group talk.

Some pupils will not have progressed so far and will: write sequences of sentences which reveal understanding of the main text types and vary in style and structure according to purpose. They will take part in group discussions.

Some pupils will have progressed further and will: develop their ideas in depth and detail, exploiting the linguistic features associated with the different text types and recognising how purpose influences a writer's choices. Their writing will have style, structure and a personal voice when appropriate. They will contribute constructively to group discussion through a variety of roles.

Starters

Determined by the needs of the class, and/or reinforcing aspects of the unit, e.g.

- text types,
- active/passive,
- subordinate clauses,
- spelling patterns,
- critical terms,
- sentence sequencing,
- the elements of story,
- opening/concluding sentences.

Stages

1. Analysis of a range of text types, grouped according to the categories of purpose presented in the English Order. Revision of word, sentence and text features of texts written to **inform, explain or describe**, including some read in other subjects. Writing short texts demonstrating features of texts written to inform, explain or describe. Reading and writing texts written to **argue, persuade or advise.**

2. Focus on word, sentence and text level features of writing to **analyse, review or comment.**
Writing a review of a film, book, or TV programme, and analysis of class reading habits.

3. Exploring narrative techniques in contemporary fiction for young people as an example of a text written to **imagine, explore or entertain.**
Experimenting with narrative structure and techniques. Planning, drafting and writing a narrative.
Evaluating progress in different types of writing and identifying targets for improvement.

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Unit: Write now

Duration: 12 lessons

English Year 7

Resources

A range of short written texts showing writing for different purposes and audiences, selected to exemplify key linguistic features of the different categories of writing.
Single copies of fiction texts demonstrating different features of narrative.
Copies of QCA's *Improving writing in Key Stages 3 and 4* and the *NLS Cross-curricular guidance*.

Write now: Objectives stage 1

Word	Sentence	Reading	Writing	Speaking and listening
W17 Word classes	S1 a, b, c, Subordinate clauses S13 Non-fiction text types	R4 Note-making	Wr10 Organise texts appropriately Wr17 Informal advice	S&L11 Range of roles

Write now: Objectives stage 2

Word	Sentence	Reading	Writing	Speaking and listening
W20 Connectives	S11 Sentence variety		Wr2 Planning formats	

Write now: Objectives stage 3

Word	Sentence	Reading	Writing	Speaking and listening
W8 Personal spelling		R6 Active reading	Wr7 Narrative devices	S&L14 Modify views

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 1 Lesson 1

Starter

- Teacher prepares brief extracts from different types of non-fiction text, including *information text, recount, explanation, instructions, persuasion, discursive writing*. Around the room there needs to be large cards with the names of the text types.
- Each group in the class is given an extract and the challenge to identify which text type it is, and stand by the appropriate card.
- In turn, each group explains how they knew where to stand.

Introduction

- The teacher uses the starter examples of each main type of non-fiction text including *information text, recount, explanation, instructions, persuasion, discursive writing*. Using these texts the teacher revisits with pupils the six non-fiction types which they have encountered in Key Stage 2.
- The teacher does shared reading of extracts and shows how each text may be categorised according to purpose. He/ she also identifies the stylistic conventions at word and sentence level of each type of non-fiction text.
- A text analysis grid, such as the one in the NLS support materials, should be used on OHT to model categorisation, and the level of pupil contribution should increase with each successive text type.

Development

In preparation for this unit, the teacher and/or pupils need to bring a selection of non-fiction texts aimed at different audiences, e.g. *newspaper report, leaflet, instruction sheet etc*. Each group spends 5-10 minutes categorising examples of different types of writing according to the writer's purpose. Each group then analyses a different text type, as modelled earlier by the teacher, using text marking and annotation to identify the stylistic conventions which characterise that text type. Pupils may be allocated roles such as spokesperson, scribe, chair, reader, to promote effective discussion and feedback. Their findings should be put on a text analysis grid. If possible, these should be on OHT.

Differentiation

- Have available a set of simple examples of text types as back up for class use.
- Give pupils simpler or subtler category labels.

Plenary

Teacher asks groups for their analyses of each non-fiction text type. The spokesperson uses the text analysis grid to explain how the conventions of the piece match the category at word and sentence level.

Homework

Pupils are asked to find an example of one of the six non-fiction text types (not the one they studied in class) and identify the stylistic conventions, which categorise that text type. They should bring this example with them to the following lesson to be used in the starter activity.

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 1 Lesson 2

Starter

- Organise a short activity to consolidate understanding of Key Stage 2 non-fiction text types.
- Pupils are given response cards which are labelled with the six non-fiction text types dealt with in the previous lesson. Pupils or teacher read out extracts from the texts collected for homework.
- Pupils decide which text type they believe it to represent and hold up the appropriate response card.
- Discuss decisions.

Introduction

- Demonstrate through shared reading how a text can be considered in relation to author's purpose. Focus on a text from the KS3 grouping of **writing to inform, explain or describe**.
- Model textual analysis, focusing on WORD and SENTENCE level: note the number of different types of words, *e.g. adjectives, adverbs, common nouns, abstract nouns, connectives*, to identify similarities and distinctions between the different types of text within this grouping.
- Note the co-ordinating conjunctions (e.g. *and, but*) and the subordinating conjunctions (e.g. *because, which*) to identify simple and complex sentences.
- If appropriate, note the impact of active and passive verbs; specify the tenses of verbs and look for logical/sequential links.

Development

- Divide pupils into groups. Provide each group with short examples of the two other text types within the grouping. These extracts might be taken from texts used by Year 7 pupils in other subjects.
- The groups identify the authors' purposes and then analyse the extracts, making a note of word and sentence level features.
- The teacher leads a guided session with a small group.

Differentiation

- Vary the difficulty of the extracts.
- Reduce the range of features.
- Enlarged or OHT versions help to model ways of annotating texts at word or sentence level.

Plenary

- Pupils feedback their findings on their grouping, focusing on the way an author's purpose affects choices made at word and sentence level.
- Their findings are scribed on poster-size sheets for display and future reference.

Homework

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 1 Lesson 3

Starter

- A card-sorting exercise based on the characteristics of information texts, descriptions and explanation texts.
- Give pupils cards with a separate characteristic on each card, e.g. *prevailing tense, sentence structure, active/ passive voice, and vocabulary.* They must sort them according to text type.
- Discuss outcomes.

Introduction

- Model writing to inform, explain or describe for a specific purpose. Comment on the differences and similarities between these types of writing, which are in the same grouping in the National Curriculum.
- Demonstrate the use of sentence openings, connectives and conclusions.
- Explore the use of the active and passive voice.
- Identify the target audience and consider appropriate vocabulary choices.
- Model the consistent use of standard English.
- Show how features of sentences are used to combine sentences into paragraphs.

Development

- Ask pupils to draft a short piece of writing, with a specific purpose and audience, demonstrating the features of a particular text type. Ensure that all three types of writing within the grouping are covered within the class.
- Emphasise the need for the appropriate use of the active or passive voice and the consistent use of standard English.
- Decide whether a writing frame could help some or all pupils.
- If appropriate encourage pupils to use ICT to produce more sophisticated layout, e.g. *bullet points, italics.*
- The teacher does a guided writing session with a small group.

Plenary

As a whole class, revisit the poster-size analysis grid for each text type, which was produced in the previous lesson. Add in exemplar quotations from pupils' writing to illustrate the characteristics of each text type.

Homework

Pupils complete their writing. The content should be something out of school with which they are familiar.

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 1 Lesson 4

Starter

- Card sorting activity focused on what subordinate clauses are and how they operate in sentences.
- Teacher explains the difference between main and subordinate clauses and gives out clauses, on separate cards, to pairs of pupils.
- Pupils group the cards and justify their decisions.

Introduction

- Introduce the second grouping of **writing to argue, persuade or advise**. Model the writing of part of a letter of advice to a teacher about to join the school.
- Demonstrate and 'think aloud' the choice of phrases for sentence openings and conclusions, along with connectives and the use of subordinate clauses. Anticipate the needs of the intended reader. Add emphasis to key points, e.g. *reiteration, exaggeration, repetition and use of rhetorical questions*.
- Guide the reader's attention through paragraphs, e.g. *referring back; making use of pronouns and connectives and deploying link words and phrases*.
- Identify the main point in a paragraph, and how the supporting information relates to it, e.g. *as illustration, extension or greater detail*.

Development

- Ask pupils to write a letter of advice to a pupil about to join the school. Stress the need to incorporate the features modelled earlier in the lesson.
- Some pupils may benefit from a writing frame, whilst others may use ICT to give a more sophisticated layout, e.g. *bullet points, italics*.
- The teacher leads a guided writing session with a different small group.

Plenary

Pupils have written a letter of advice. Discuss what changes would have been needed if the letter had been intended to **persuade** that pupil to choose to come to the school. Note the differences on an OHT or poster-size sheet.

Homework

Pupils write a letter to an unknown person of their own age, trying to **persuade** them to join the school.

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 1 Lesson 5

Starter

- Revisiting subordinate clauses.
- Wherever possible take examples from pupils' homework or their own writing.
- Distribute on cards, sentences which are split into main and subordinate clauses.
- Pupils have one clause each and must find the rest of their sentence. Main clauses stay still whilst subordinate clauses can move around until they can make a sentence by linking with a main clause.

Introduction

- Demonstrate the planning and writing of a short example of a discursive text, on the board, or on OHP. The purpose should be to develop a balanced **argument** about a school issue with a particular audience in mind.
- Focus on the range of link words and phrases used to signpost the line of argument.
- Model how the pupils might act as response partners, analysing the writing and making suggestions on how it might be improved.

Development

- Working in pairs, the pupils plan and draft a piece of discursive writing which presents a balanced argument. Each pupil takes a turn at acting as a response partner, offering constructive suggestions about how the draft might be improved. Their advice should be based on the needs of the intended reader and their understanding of the conventions of this text type.
- Pupils then redraft their writing, incorporating changes suggested in the response partner process.

Differentiation

- Teacher may support a group of targeted pupils.
- Teacher might consider forming ability pairings.
- A writing response sheet with simplified criteria to aid discussion might be provided for less able pupils.

Plenary

Pupils explain the improvements they have made to their drafts as a result of the suggestions made by their response partner. They summarise why they think discussing their work with such a partner is beneficial.

Homework

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 2 Lesson 6

Starter

- Provide a collection of critical terms on pieces of card. Create a critical continuum by asking pupils to arrange themselves in line, with the most positive term at one end and the most negative at the other.
- Discuss their positioning and add in extra terms as they suggest them.
- Terms could include words such as: *sensitive, realistic, unconvincing, imaginative, credible, fast moving, slow-paced, sentimental.*

Introduction

- Explain to the class that, having dealt with two of the writing groupings in the Programmes of Study, they are now going to examine a third: **writing to analyse, review or comment**.
- Shared reading using a review of a TV programme, book or film. Focus on ways in which the author's purpose and the likely response of the reader influence a writer's choices at word and sentence level, e.g. *verbs are likely to be in the present tense, nouns may be specialist (relating to the topic) or abstract (relating to the opinions and reflections), adjectives and adverbs will be judgementall evaluative. Connectives reinforce ideas and sentence lengths vary.*
- Use an OHP to aid the modelling of this analysis.
- List the features of word, sentence and text level and author's purpose, which have been highlighted. Display the list of criteria for future reference.

Development

- Give each group of pupils a copy of a review of a TV programme, book, film, computer game or CD. A range of such reviews should be used in order to generate discussion. Using text marking, pupils highlight word and sentence level features found in the review. Using the criteria listed in the introduction, pupils assess the degree to which the review is successful in fulfilling the author's purpose.

Differentiation

- Vary the difficulty of the reviews provided.

N.B. A list of features of this type of text can be found in QCA's *Improving writing at Key Stages 3 and 4* (p. 51) and in the *Key Stage 3 Strategy cross-curricular support material.*

Plenary

Discuss differences and similarities between the types of writing in this grouping of **writing to analyse, review or comment**.

Homework

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 2 Lesson 7

Starter

- Offer a pair of sentences and give pupils a list of connectives.
- Pupils have five minutes to link the two sentences in as many different ways as they can.
- Discuss outcomes.

Introduction

- Model the writing of a review of an aspect of the media. Think aloud whilst demonstrating the choice of words and phrases for openings and conclusions. Comment on the function of connectives and the consistent use of tense.
- Spend some time discussing the content of reviews, e.g. *character, setting, length of scene in TV narrative, nature of presenter, selection of items in TV magazine programme, or level of technical information, adverts, appeal to reader in specialist magazine.*
- Refer to the list of criteria produced in previous lessons and make clear that these will be the success criteria against which their writing will be assessed.

Development

- Pupils plan a review of their chosen TV programme, book, film, computer game, CD, etc. and write the opening and closing paragraphs. The texture of their paragraphs should reflect the needs of their targeted audience, demonstrating the features of a review.

Differentiation

- Use ICT to encourage pupils to consider appropriate layout, e.g. *bullet points, italics.*
- Provide a list of headings or a writing frame for some pupils.

The teacher leads a guided writing session with a small group.

Plenary

- Pupils share their experience of writing with the class, identifying what was most challenging.
- Encourage the pupils to test their plans and paragraphs against the criteria displayed on the list compiled in previous lessons.

Homework

Completion of reviews.

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 2 Lesson 8

Starter

- Prepare for the focus on paragraphing by using a piece of analytical writing as the basis for a sequencing exercise. Give pairs of pupils cut-up sentences to arrange into paragraph order. Discuss their attempts and the clues they used.

Introduction

- Carry out a quick survey of the class reading habits to act as the basis for analysis.
- Emphasise the significance of standard English in a formal analysis.
- Model how to plan and write for an adult audience an analytical piece in which content is not arranged chronologically. Take pupils' reading habits as the focus.

Development

- Using a thinking frame, pupils plan how they will write and present their analyses of the class reading habits, assuming an audience of their own age. They should incorporate ideas suggested in the response partner process.

Differentiation

- Support targeted pairs of pupils.
- Consider forming mixed ability or ability pairings.
- A list of simplified criteria to aid planning, or a writing frame, might be provided for some pupils.

Plenary

Pupils explain how their planning has taken account of audience and purpose.

Homework

Pupils write up their analyses.

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 3 Lesson 9

Starter

- Using very short extracts, review recognition of fiction and non-fiction text characteristics.
- Read out or display a sentence, and pupils show FICTION or NON-FICTION response cards.
- Discuss any examples that are difficult to categorise.

Introduction

- Introduce the final grouping of types of writing - **to imagine, explore or entertain**. Explain that the focus will be on narrative writing, as a preparation for writing their narrative.
- Share some opening sentences from contemporary narrative fiction with the class.
- Discuss different techniques and features which engage the interest of the reader, e.g. *an intriguing narrative voice; posing a question for the reader; introducing interesting characters; showing the reader their thoughts.*
- Model how readers predict, empathise, and question the text, using an OHP to highlight text features.

Development

- Provide pupils with a range of openings from contemporary narrative fiction. In groups of two or three, pupils discuss these openings to establish the techniques, which the writer uses to engage the interest of the reader.
- The group should rank the openings, deciding which texts they feel are most effective and why. Their decisions should be linked to the techniques discussed in the introduction.

Differentiation

- Teacher supports a targeted group of pupils.
- Vary the difficulty of the texts provided.

Plenary

Pupils share their findings with the class explaining why they consider one opening to be more effective than others, and linking their views to the techniques used by the author.

Homework

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 3 Lesson 10

Starter

- A card sorting exercise for groups, based around the 'Recipe for a Good Story'.
- Each group is given a list of story ingredients on separate cards, e.g. *an arresting opening, a developing plot, a complication, a crisis, a satisfying resolution, interesting character portrayal.*
- Groups, each with a different story genre, have two minutes to decide on appropriate ingredients, and their order.
- Include a few unlikely ingredients to spark imaginative responses.

Introduction

- Teacher explores the 'Recipe for a Good Story' with the class, using examples to explore sentence structures and the effects of language, e.g. *imagery, alliteration, noun phrases etc.*
- Produce a list of effective narrative criteria and display it in the classroom for reference during the process of writing their own narratives.
- Model the planning of a story, using note form and considering the overall structure.

Development

- Pupils plan their own narrative, based on the model discussed in the introduction. If time allows, they discuss plot outlines with a writing partner.
- The teacher works with a guided writing group.

Plenary

Selected pupils share aspects of their plot outlines with the class. They then comment on what they found interesting or difficult.

Homework

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 3 Lesson 11

Starter

- Offer a selection of closing sentences from different types of stories, e.g. *romance, horror, crime, war etc.*
- Give each pair of pupils one sentence and have a large card for each type of story around the room.
- Pupils have to move into the appropriate area for their story.
- Discuss how they recognised their story type.

Introduction

- Using the story plan created in the previous lesson, model the writing of the ending of a narrative and discuss how the story could be developed towards a satisfying conclusion. Share and explore a range of concluding sentences.
- Talk through the choices made at word and sentence level. Focus on the use of dialogue, and on figurative language for particular effect, e.g. *imagery, vocabulary choices.*
- Model a range of sentence structures which pupils may use in their own writing, e.g. *beginning a sentence with an adverb.*
- Remind the pupils to give consideration to their intended reader when developing their narrative content and vocabulary choices.

Development

- Pupils continue their narratives, which include at least two characters and are targeted at a specific audience. They should consider:
  - how the story starts and finishes;
  - how their characters are introduced, described and developed;
  - how they speak to each other (formal/informal tone, dialect, slang, etc.);
  - which language choices they make.

Differentiation

- Provide a model for each point for some of the pupils, possibly using a flow chart to establish sequence.
- Some pupils may benefit from the use of ICT.
- A series of sentence starters might be provided for some pupils.

The teacher leads a guided session with a small group.

Plenary

Selected pupils comment on and read from their work in progress. Key points are reiterated.

Homework

Extended writing - pupils complete their narratives.

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Unit: Write now

Duration: 12 lessons

English Year 7

Stage 3 Lesson 12

Starter

- Present pupils with a list of common words which more than one person has spelt incorrectly in recent work.
- Invite strategies and suggestions for learning those words.

Introduction

- Explain that during this lesson pupils will reflect on the writing, which they have produced throughout this unit, evaluating the success of each piece and setting targets for personal improvement.
- Discuss each type of writing, reminding pupils of the text conventions of each type and of the groupings based on purpose to which reference will be made throughout KS3 and KS4. Explain how the grouping of texts in the National Curriculum for Key Stages 3 and 4 builds on understanding of the basic text types but gives purpose and audience a higher profile.
- Use could be made of the posters, lists and pieces of writing displayed around the room during the course of the unit.

Development

- Pupils evaluate their own progress by reviewing pieces of writing produced during the unit. Provide a set of questions or a proforma to support pupils' reflection.
- As part of their evaluation pupils should review the legibility and neatness of their own handwriting and presentational skills.
- Ask them to identify personal targets for spelling improvement. It will be necessary to return to the targets later in the term to check progress.

Teacher supports pupils who may need help identifying and setting appropriate targets.

Plenary

- Pupils share the findings of their self-evaluation explaining what they have learned, how they learned it, and what they found interesting or difficult.
- Ask volunteers to share their personal targets.
- Gather comments together as a focus on poster or white/ blackboard.

Homework

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Unit: A sense of place

Duration: 13 lessons

English Year 8

About the unit

This unit explores short stories by major writers from different cultures, focusing on the values and assumptions in the texts and the narrative techniques employed. Pupils then draw on their reading to write their own stories.

Prior learning

In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of:

- making presentations;
- work in a range of groups;
- the structure of stories;
- comparisons between different literary forms;
- appreciating narrative techniques and employing them in their own writing; making notes;
- the importance of standard English in public communication;
- language variation;
- how cohesion is achieved in a range of texts.

Expectations

Most pupils will: identify and comment on language choices, key events, characters, cultural setting and plot structure in stories by different authors from other cultures. They recognise the cultural distinctiveness of writing from different cultures and traditions. In writing about stories they support their views with evidence from the text. They understand the effects of different narrative techniques and distinguish between the attitudes of the writer and those of the narrator or characters in contrasting stories and appreciate how irony can be used to imply meaning. They recognise distinctions between standard and non-standard English and they plan, write and revise a short story.

Some pupils will not have progressed so far and will: understand the main characters events and themes, in short stories from different cultures. They identify stylistic features such as the use of a narrator or links between the opening and the conclusion in a story. They write a story, which reflects some aspect of their reading.

Some pupils will have progressed further and will: understand the way writers achieve cultural distinctiveness through the language choices they have made at word and sentence level. They demonstrate their understanding by analysing how writers use narrative techniques in specific ways, and by writing a short story of their own with a distinctive cultural setting.

Starters

- Loan words
- Subordinate clauses
- Vocabulary
- Standard and non-standard English
- Plus activities determined by the needs of the class

Stages

1. Identifying the cultural distinctiveness of a text
Reading and discussion of *An Astrologer's Day* from *Malgudi Days* by R. K. Narayan.
Discussion/written description of language choices and narrative techniques; narration, openings, conclusions.
Preparing a presentation of story, drawing on notes made earlier.

2. Considering the role of the narrator in short stories
Reading and discussion of *The Ultimate Safari* by Nadine Gordimer.
Consideration of the role of the narrator in the story.
Exploration of language choices, values and assumptions in the story.

3. From reading to writing
Reading and discussion of *stories* from *Miguel Street* by V. S. Naipaul.
Discussion of narrative techniques used and of the use of standard and non-standard English.
Planning and writing a story set in a real or fictitious locality.

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Resources

Nadine Gordimer: *The Ultimate Safari (*in *Jump* and other stories Penguin, 1991)
R. K. Narayan: *Malgudi Days* (Penguin, 1984) e.g. *An Astrologer's Day; The Doctor's Word; The Tiger's Claw; Father's Help; The Snake Song; Forty-five a Month; Leela's Friend.*
V. S. Naipaul: *Miguel Street* (Penguin, 1971) e.g. *B Wordsworth, Bogart; The Coward; Man-man; The Maternal Instinct; The Mechanical Genius; Hat; How I left Miguel Street.*

A sense of place objectives stage 1: Identifying the cultural distinctiveness of a text

Word	Sentence	Reading	Writing	Speaking and listening
W11 Figurative language	**S14 Compare languages**	**R14 Literary conventions** R16 Cultural context		**S&L3 Formal presentation** S&L7 Listen for a specific purpose

A sense of place objectives stage 2: Considering the role of the narrator in short stories

Word	Sentence	Reading	Writing	Speaking and listening
W7b Unfamiliar words	**S11 Standard English and dialect**	**R7 Implied and explicit meanings** R10 Development of key ideas	**Wr18 Review a text**	S&L12 Roles in discussion

A sense of place objectives stage 3: From reading to writing

Word	Sentence	Reading	Writing	Speaking and listening
W7c Words in context	S7 Cohesion & coherence		**Wr2 Re-read and revise** Wr8 Manipulate conventions	**S&L11 Building on others**

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 1 Identifying the cultural distinctiveness of a text: Lesson 1

Starter

- Use a cut-up version of a brief biography to introduce Narayan.
- Pupils must arrange the jumbled sentences into an appropriate order. By doing so they learn that he is an Indian writer who has been writing stories for 50 years set in the fictitious town of 'Malgudi' in Southern India.

Introduction

- Teacher reads opening paragraph of *An Astrologer's Day* by Narayan with class, asking them to notice any references to eyes/sight.
- Using OHT of opening paragraph, teacher models text marking of references pupils have noticed.
- Discuss links between imagery and character of astrologer.

Development

- In groups, pupils text mark their copies of the first paragraph, focusing on language which builds a sense of character and place.
- Three groups focus on **character**, one looking at word level, one at sentence level and one at cultural references. Three similarly organised groups focus on **place**.
- Teacher works with target group(s) to focus on the cultural significance of particular words and phrases.

Plenary

Teacher draws together points reported from groups. Focus on how culturally specific language contributes to establishing of character and place.

Homework

Pupils decide on and list the similarities and differences between short stories and novels.

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 1 Identifying the cultural distinctiveness of a text: Lesson 2

Starter

- Starter based on pupils' impressions of short stories as opposed to novels. Pupils have response cards with either *novel* or *short story* on them, and raise them in response to the teacher's comment on a significant feature, e.g. *length, complexity, ending, number of characters, depth of characterisation or range of settings.*

Introduction

- Clarify the function of the opening of a short story in establishing sense of character and place.
- Shared reading of *An Astrologer's Day* with the class, asking pupils, whilst reading, to focus on the changing relationship between the astrologer and the client.
- Note linguistic features at word and sentence level, e.g. *vocabulary, sentence structure, punctuation.*

Development

- In class discussion, use pupil feedback to draw attention to how the writer gradually reveals the truth of the relationship.
- Ask pupils to identify explicit clues and techniques, e.g. *withholding information.*
- Give pairs of pupils five minutes to divide the story into four sections, justifying their choices about where the divisions come in the story.

Plenary

With pupils, complete a class chart for display, identifying the key structural elements of the short story.
Pupils identify significant evidence from the text to support their choices about where divisions come in the story.

Homework

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 1 Identifying the cultural distinctiveness of a text: Lesson 3

Starter

- Revise first, second and third person. Give out short extracts from the short stories to be studied and allow pairs of pupils a few minutes to decide on whether each extract is first, second or third person. They must explain their decisions.

Introduction

- Demonstrate to pupils how, as a reader, you recognise the role of the narrator in revealing and concealing information. Do this by 'thinking aloud' your reactions to specific passages.
- Discuss the advantages and disadvantages of having a third person narrator. 'How would the story have been different if told from the point of view of one of the characters?'

Development

- Allocate another story from *Malgudi Days* to each group of four or five pupils, taking account of differentiation. Each group reads a story, focusing on identifying cultural references and considering how effective the ending is, e.g. *is it a surprise, how does it affect your perspective on events/ characters, how does it relate to the opening?*

Plenary

Discussion of the stories and of the use of first or third person.

Homework

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 1 Identifying the cultural distinctiveness of a text: Lesson 4

Starter

- Teacher introduces notetaking frame to support pupils in listening to and making notes on presentations, e.g. *title, details of 'Malgudi', theme(s), key event, role of narrator, ending.*

Introduction

- Each group prepares a reading of the opening and ending of the story read previously. They should also prepare brief comments on:
  - key events in the plot
  - the role of the narrator
  - how the writer establishes character and setting
  - how effective the ending is.

Development

- Groups give their presentations.
- Whilst watching presentations, pupils make notes on links between stories, focusing on impression of the town of 'Malgudi', themes of the stories, the role of the narrator. (Notes will be used by pupils when discussing own writing in Stage 3 of unit.)
- Opportunity for teacher assessment of pupils' understanding of how a writer creates setting, shapes story structure and uses the narrator. Also opportunity to assess speaking and listening skills.

Plenary

Pupils share the notes they have made on the presentations.

Homework

Pupils use their notes to write a series of reflective entries in reading journals on Narayan's writing, making reference to their particular story. Some pupils may benefit from being given paragraph openers.

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 2 Considering the role of the narrator in short stories: Lesson 5

Starter

- Use of long and short sentences for effect.
- Pairs of pupils are given examples of long or short sentences taken from the texts being studied and asked to comment on their impact on readers.

Introduction

- Teacher reads the opening of *The Ultimate Safari* by Nadine Gordimer and discusses the title and cover page, including advertisement, drawing out the ways in which language is being used to persuade, e.g. *capitals, personal pronoun, exclamation, exaggeration, appeal to unnamed expert*.
- Discuss pupils' predictions of what the story will be about.
- Teacher demonstrates critical reading, identifying details at word and sentence level which give insight into the narrator (e.g. *age, gender, understanding of events, use of short sentences)* and the setting *(e.g. war, bandits, poverty)*.

Development

- In groups, pupils read and discuss the next two pages of the story to the point where the characters reach the Kruger Park.
- Pupils mark on their text further references to the narrator and the setting, making notes in two columns on their developing impressions of narrator and setting.
- Teacher does guided reading with one group, assessing understanding and contributions.

Plenary

Review what has been learned about the character and setting from significant details in the story, drawing attention to aspects of text cohesion, e.g. *repetition*.

Homework

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 2 Considering the role of the narrator in short stories: Lesson 6

Starter

- Teacher briefly reviews what pupils have understood about the story so far using true/false response cards. Pupils hold up cards as the teacher makes a statement about the story.

Introduction

- The teacher gives relevant information about the Kruger Park reads to the end of the story, pausing at *'we started to go away, again'* to ask for pupils' predictions.

Development

- In groups of three, pupils re-read the final section of the story involving the news reporter. They write a paragraph each on the attitudes towards *'going home'* revealed by the reporter, the grandmother or the narrator.
- Pupils read and discuss each other's paragraphs.

Plenary

Review the final part of the story. Discuss differences between pupils' predictions about the story at the beginning of the lesson and now.

Homework

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 2 Considering the role of the narrator in short stories: Lesson 7

Starter

- Exploring the term ***irony*** through examples. Pairs of pupils take example cards with words and phrases used ironically and form themselves into lines of least to most ironic. They have to explain their position in the line.

Introduction

- Teacher models identification of irony on OHT by highlighting particular words and phrases from the text and leads discussion as to whether the narrator's views are the same as the author's.

Development

- In groups, pupils find examples of irony in the two stories they are studying.
- Text extracts should then be put on poster-size sheets, along with explanations of what makes them ironic.

Plenary

Ask some pupils to report their findings to the class, using the posters.

Homework

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 2 Considering the role of the narrator in short stories: Lesson 8

Starter

- Starter based on connectives which are useful for comparison, e.g. *although, however, on the other hand, nevertheless etc.* Pupils are given five minutes to compare two items using as many different connectives as possible.

Introduction

- Identify a range of strategies, e.g. *table, spider diagram,* for planning a comparison of the two stories they have studied in this unit: *The Ultimate Safari* and *An Astrologer's Day.* Model writing part of the comparison, using a writing frame.

Development

- Pupils, in pairs, think of their own contrasts and to find key details or quotations in the stories to support their views, e.g. *life/death; child/adult central character; famine/plenty; town/country; life/death; first/third person.*

Plenary

Build a class list of elements of comparison and contrast.

Homework

Pupils plan and produce comparative essays on the stories.

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 2 Considering the role of the narrator in short stories: Lesson 9

Starter

- Word sort, using words associated with Trinidad, India and Africa from the stories by Narayan, Gordimer and Naipaul. Pupils sort into different locations/cultural groups.

Introduction

- Introduce class to *Miguel Street* by V.S. Naipaul. Explain that the stories they are going to read come from this collection of stories set in the poor district of Port of Spain, Trinidad, where Naipaul grew up.
- Each story introduces a new character.

N.B: The stories vary in terms of complexity and appropriateness so should be selected with awareness of the needs of the group/ class.

Development

- Pupils read a story independently, making notes on the characters, the role of the narrator and the neighbourhood, choosing two key quotations, which evoke the neighbourhood.
- In pairs pupils then share their findings and read out their chosen quotations about the neighbourhood.

Plenary

Feedback from pupils' independent reading of a story from *Miguel Street*. Discussion should focus on the role of narrator and the cultural distinctiveness of Naipaul's writing.

Homework

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 2 Considering the role of the narrator in short stories: Lesson 10

Starter

- Provide example cards of standard and non-standard English in dialogue.
- Pupils take a card and form themselves into groups of standard or non-standard English.
- Discuss their decisions.

Introduction

- Select an extract from one of the stories to focus on the use of dialogue. Using an OHT, identify and discuss some of the features that distinguish this dialect from standard English, e.g. *pronoun usage, verb formation.*

Development

- In pairs, pupils choose another short extract of dialogue from one of their stories and identify non-standard features. Pupils decide on a question they would ask the author about his use of non-standard English.

Plenary

Hot seat the teacher or a volunteer pupil, who will answer questions as Naipaul on the reasons for the use of non-standard English.

Homework

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 3 From reading to writing: Lesson 11

Starter

- Sequencing exercise. Pupils are given the first paragraph of one of the stories in the form of cut-up sentences. They must arrange them in a satisfying order. Discuss opening paragraphs.

Introduction

- Teacher demonstrates planning a story through talking aloud options, reasons for decisions, drafting notes on location, key characters, key events, role of narrator. Teacher could use own writing during the course of this week to model aspects of narrative writing.

Development

- Working in pairs, pupils make plans for a story set in a real or fictitious locality. They discuss and draft notes on:
  - setting and how this will be conveyed;
  - characters and their development;
  - role of the narrator;
  - events: problem, conflict, resolution;
  - how the stories will be organised.
- A planning sheet or series of questions to focus discussion may be useful.

Plenary

Pupils share ideas on role of narrator and setting and contribute ideas to others about how they could convey their setting.

Homework

If stories are based in a real location, research may be appropriate here to add authenticity.

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Stage 3 From reading to writing: Lesson 12

Starter

- Sequencing exercise.
- Pupils are given the final paragraph of one of the stories in the form of cut-up sentences. They must arrange them in a satisfying order.
- Discuss final paragraphs.

Introduction

- Teacher models writing an effective opening paragraph to establish character or setting.
- Teacher and pupils collaborate in shared writing to develop ideas into an effective opening paragraph, focusing on the effect of language choices, at word and sentence level.
- Repeat process with closing paragraph, to demonstrate links between beginning and end of story.

Development

- Pupils write opening and closing paragraphs of own story using class writing as models.
- Pupils share writing with others in groups and incorporate group feedback into their writing.
- Teacher joins one of the groups for guided writing with a focus on first or final paragraphs.

Plenary

Class feedback on examples of effective opening and closing paragraphs they have written/read.

Homework

Pupils write first draft of story.

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Unit: A sense of place

Duration: 13 lessons

English Year 8

Stage 3 From reading to writing: Lesson 13

Starter

- Spelling review. Pupils are given a list of spelling strategies based on the *Framework* objectives. Using words which have proved difficult for pupils during the unit, the teacher says a word which pupils, in groups, write down.
- Each group then decides on a strategy which will help them to remember the three words which proved trickiest for their group.

Introduction

- Teacher demonstrates editing and proof-reading of selected extracts from pupils' stories.

Development

- In pairs, pupils share first drafts to ensure consistency of setting, narration, and characterisation.
- Pupils redraft writing individually, checking spelling, punctuation and other features. A checklist may be useful here.

Plenary

Positive feedback on stories read and written. Summarise effective features of short stories.

Homework

Produce and proof-read final version of story.

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*
Duration: 15 lessons

English
Year 8

YEAR 8 Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe) by Siobhan Parkinson

About the unit: This unit was created by Marion Powell and Nigel Mill. It explores an Irish novel as an example of a text from a different culture, focusing on contemporary themes. It also explores narrative techniques with a particular focus on the incorporation of 'oral tales' within a novel. Teachers can explore with pupils the rich oral heritage of different cultures. This unit of work can be linked to the Ireland in Schools Key Stage 3 Research Unit.

Expectations

Most pupils will: read, understand and be able to comment, both orally and in writing, on the writer's choice of words, characterisation, setting and plot at word, sentence and text level. They will discuss in small and larger groups to deepen their understanding of the author's use of oral traditional tales to develop plot, themes and characterisation. They will, with appropriate support, write critically about aspects of the novel.

Some pupils will not have progressed so far and will: require additional support to read extracts from the novel. Additional support through guided reading and writing will be required to enjoy and appreciate the key theme of 'growing up' that is explored in the novel.

Some pupils will have progressed further and will: independently, talk and write about the author's craft and appreciate the complexity of the novel's structure in using oral traditional tales to explore experiences as well as thoughts and feelings. They will write critically about aspects of the novel and be able to justify thoughts and opinions by quoting effectively from the text. Those pupils who also complete the Ireland in Schools research unit will appreciate the distinctive features of the text as a contemporary novel set in a different culture.

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*
Duration: 15 lessons

English
Year 8

UNIT OUTLINE

Stage 1 - Lessons 1-6

A study of the author's development of setting, themes and characterisation with particular reference to the main character, in the opening chapters of the novel:

- Reading and discussion of the author's introduction of theme and characterisation.
- Experiment with word choice when writing to create different effects on the reader.
- Writing in the style of Siobhan Parkinson.

Stage 2 - Lessons 7-13

A study of the literary technique of developing an oral tale within a narrative to develop characterisation and the wider themes of the novel:

- Reading and discussion of the children's tales and their significance in developing plot, themes and characterisation.
- Close analysis of 'Kevin's Tale'.
- Predicting 'Beverley's Tale', based on a close reading of the novel.
- Developing understanding of the differences between the spoken and written tale.

Stage 3 - Lessons 14 and 15

From reading, speaking and listening to writing

- Write critically about the novel.
- Express an opinion on the book's relevance and appropriateness to a contemporary teenage audience.

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

English
Year 8

Prior Learning

In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of:

- working in a range of groups;
- the structure of narratives;
- the distinctive features of oral tales;
- evaluating oral tales;
- figurative language;
- planning;
- making notes;
- knowledge of punctuation;
- knowledge of complex sentences;
- evaluating a text.

Starters

- Commas, colons and semi-colons
- Reading strategies
- Figurative language
- Complex sentences.

Objectives

WORD

W1 Word endings, prefixes, suffixes;
W11 Figurative vocabulary.

SENTENCE

S1 Complex sentences;
S2 Variety of sentence structure;
S3 Colons and semi-colons.

READING

R4 Versatile reading;
R5 Trace developments;
R6 Bias & objectivity;
R10 Development of key ideas;
R13 Interpret and text.

WRITING

Wr1 Effective planning;
Wr6 Figurative language;
Wr7 Establish the tone;
Wr18 Critical review.

SPEAKING AND LISTENING

S&L1 Evaluate own speaking;
S&L2 Develop recount;
S&L7 Listen for a specific purpose;
S&L9 Evaluate own contributions.

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

English
Year 8

Lesson 1

Objectives	Starter	Introduction	Development	Plenary	Homework
S3 Colons and semi-colons R6 Bias and objectivity	• Teacher outlines the starter objective to consolidate pupil understanding of basic punctuation with a particular focus on commas, semi-colons and colons. • In pairs, pupils are given a section of Robert Dunbar's letter and asked to discuss and agree the appropriate punctuation and be prepared to justify their choices (Time Out). • Teacher takes feedback and consolidates pupils' understanding of the use of commas, semi-colons and colons.	• Using Shared Reading strategies, introduce the novel by re-reading Robert Dunbar's letter. The letter should be displayed on the overhead projector. • Teacher questioning to focus on pupils' knowledge and understanding of the language of fact and opinion. • Teacher models the deconstruction of the text to focus on the language used to convey: a) factual information b) writer's opinion	• Independent group activity. • Using the O'Brien author profile, groups are directed to text mark and deconstruct the text to highlight specific words and phrases used to: a) convey factual information b) convey writer's opinion • If pupils are grouped by ability, suggested texts are: a) back cover of the novel c) author profile d) extract from author profile • During group activities, the teacher can target one group using Guided Reading strategies to consolidate learning. • During group activities, a classroom assistant, if available, can target one group using Guided Reading strategies to consolidate learning.	• Each group should be asked to identify one fact and one opinion and to record them on white boards. • While groups are asked to show their boards, the teacher and/or classroom assistant can quickly assess which groups of pupils may require further support. • Effective teacher questioning to consolidate pupils' ability to distinguish between fact and opinion.	

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Siobhan Parkinson

I am very pleased to recommend the young people's fiction of Siobhan Parkinson to a readership outside Ireland. Her books here are very highly regarded, several of them having won our principal prizes for this category of writing. *Sisters...No Way!* for example won the Bisto Book of the Year award while *The Moon King* and *4...3...2...1* were Bisto 'Merit' winners.

Her greatest strength lies in her storytelling. In *Sisters...No Way!* she takes the age-old Cinderella story as her starting point and uses it as the basis for a witty and thought-provoking young teenage novel of family life in contemporary Ireland. The result is a highly readable with illuminating insights into a changing Ireland. In *4...3...2...1* she takes the conventions of the children's adventure story and uses these to create a book which is, in essence, about stories and their tellers.

In both of these books she moves well beyond the traditional notions of writing for the young to create something new, challenging and absorbing. I have no doubt whatsoever that an audience outside Ireland will respond as warmly to her work as her home readership does. The fact that her work is being increasingly translated into various European languages is, I think, proof of this.
Robert Dunbar
Lecturer in charge of English.

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LESSON I: DEVELOPMENT – AUTHOR PROFILE

Siobhan Parkinson is one of Ireland's leading writers for children. She lives in Dublin with her woodturner husband Roger Bennett and their son Matthew, her personal 15-year-old proofreader. She also has connections with Loughrea, Co. Galway and Letterkenny, Co. Donegal, where she was educated. Siobhan studied English Literature and worked as an editor in the publishing and computer industries, and with a national research and development agency on housing and homelessness. She has recently completed a year as Writer in Residence at the Church of Ireland College of Education. Her primary interests are reading and writing. She also sings in a choir (but quietly, in case she is found out!).

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The Moon King (Oct 98) won a Bisto Book of the Year Merit Award. Siobhan's *Breaking the Wishbone* (Oct 99), is a story of homeless teenagers who discover the grim reality of living rough in a squat. Her latest book, *Call of the Whales*, published in October 2000 is a thrilling adventure story set in the Arctic Circle.

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

English
Year 8

Lesson 2

Objectives	Starter	Introduction	Development	Plenary	Homework
W7a Word families **W7c** Words in context **S&L7** Listen for a specific purpose	• Using OHT of Author's Note from page 6, invite pupils in pairs, to note, identify and text mark any unfamiliar words and key terms. • Take feedback from pupils and recap on key reading strategies adopted to derive meaning eg. contextual clues in relation to 'transitional ceremonies', knowledge of prefixes in relation to 'confirmed'. • Possible words: cultures, confirmed, Bar Mitzvah, threshold, initiative, rituals.	• Use Shared Reading strategies to re-read the Author's Note. Through focused questioning, introduce some of the key themes of the novel: a) rites of passage b) development of adolescence c) independence and responsibility	• Shared Listening to tape of Siobhan Parkinson reading Chapter 1. Pupils can follow the text (if available). • Focus, through questioning and discussion, on identifying points in the opening chapter at which key themes are introduced. Discuss and explain the term 'rites of passage' and relate to pupils' own rites of passage. • Outline the expectations of the homework task and ensure that pupils with special needs are appropriately supported.	• Consolidate understanding of key themes as developed in Chapter 1 through teacher questioning.	• Record ideas in note form to identify rites of passage from pupils' own experiences, from the novel or from other cultures and traditions.

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LESSON 2: STARTER

AUTHOR'S NOTE

In most cultures, when children reach the age of around 12 or 14, there is some sort of ceremony to mark their transition from childhood to young adulthood. In Ireland, most children are confirmed between the ages of about 11 and 15, depending on the church to which they belong, and Jewish boys have their Bar Mitzvah at the age of 13. These are examples of transitional ceremonies to mark the change that is taking place in young people at the threshold of adulthood.

In some cultures young people who are approaching adulthood must undergo some sort of test or ordeal. They might have to go off by themselves into the forest, for example, and survive on their own initiative. In other cultures the transition is marked by the older people telling the children the secret stories of the tribe. Once they have these stories, they are no longer children, but grown-up members of the tribe.

But no matter what form these ceremonies and rituals take, every child has to make the journey from childhood to young adulthood for himself or herself.

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LESSON 2: STARTER – NEW WORDS (FROM AUTHOR'S NOTE)

cultures

transition

confirmed

Bar Mitzvah

threshold

initiative

rituals

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LESSON 2: HOMEWORK

Rites of Passage

At home, with an adult who knows you well, talk about some of the key events in your life. Using the bullet points below, write a few words about each event that will help you to take part in the next English lesson (remember that you are only making notes).

-
-
-
-

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*
Duration: 15 lessons

English
Year 8

Lesson 3

Objectives	Starter	Introduction	Development	Plenary	Homework
W11 Figurative vocabulary **Wr6** Figurative language	• Teacher outlines the starter objective to consolidate pupil understanding of the author's use of figurative language by focusing on the initial description of the island on pages 8-9, from "*It was an ordinary enough little island...*" to "*What was coming over her?*" • On mini-whiteboards, pupils in pairs list the words, phrases, personification and simile Siobhan Parkinson has used to create a mysterious and unattractive island.	• The starter prepared pupils for the main part of this lesson. • Employ Shared Reading strategies to re-read the initial description of the island. • Focusing upon the mood the author creates, discuss specifically her use of personification and word choice.	• Using Shared Writing strategies, teacher models a description of a different island on the board, eg. tropical island, a bird sanctuary, an island with religious significance etc. • As white boards are already available during this Shared Writing session, pupils can be involved in the construction of particular sentences using white boards to experiment with different sentence constructions (supported composition).	• The teacher uses a good example of a pupil's descriptive writing to consolidate understanding of figurative language. • Outline the homework task, directing pupils to act on the advice that is offered during the plenary.	• Pupils write own description of an appealing or menacing island. WEEKEND READING: • Read chapters 2-5 of the novel. (Pp.17-51) • Synopsis of the novel is available for pupils who require some reading support.

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LESSON 3: STARTER – FIGURATIVE LANGUAGE

It was an ordinary enough little island, if islands can ever be counted ordinary, not very large, but a good size all the same. It wasn't the rocky and uninviting sort of island you sometimes see jutting aggressively out of the sea. In fact, it looked a bit like a piece of the mainland that was somehow left over. It was as if some giant child had put it aside in puzzlement, unable to find a place for it in the enormous jigsaw of the west coast of Ireland.

Beverley shook herself, like a wet dog, as if to shake off this silly idea. Islands weren't bits of jigsaw puzzles. They were perfectly explicable natural phenomena. That's what they were. Yes. You could read about them in geography books. They were caused by continental shifts or they were the tips of undersea mountains or something.

And yet this island didn't look a bit like a phenomenon in a geography book. It looked like a lost, homeless, thrown-aside bit of the countryside. It seemed to Beverley that it longed to be visited, as if it were lonely out there in the sea, cut off from its rightful place in the world. She shook herself again. What was coming over her?

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

English
Year 8

Lesson 4

Objectives	Starter	Introduction	Development	Plenary	Homework
S3 Colons and semi-colons **R13** Interpret a text	• Paired pupil activity. • In pairs, pupils use marker pens to highlight and comment upon Siobhan Parkinson's use of commas, colons and semi-colons in paragraph on P 10, *"They kept things..."* (Time Out). • Teacher uses OHT displaying the paragraph to review and consolidate pupils' understanding of commas, colons and semi-colons.	• In pairs, using white-boards, pupils are invited to list Beverley's characteristics from what they can remember from their reading of chapters 1-5 (2-3 minutes). • Taking responses from pupils, teacher reviews chapters 1-5, with particular emphasis upon developing understanding of the character of Beverley. • Teacher introduces the group investigation of Beverley's character by inviting pupils to become 'book detectives' using the prompt sheet. Each group will explore Beverley's character in different chapters. • Each group will prepare for the Plenary by listing five key points about Beverley's character. A spokesperson from each group should report back during the Plenary *(NB Keep these lists for use in Lesson 8)*. • There is an opportunity here for Guided Reading groups to be led by the teacher and/or classroom assistant.		• Pupils report back on groups' findings on Beverley's character. During these feedbacks, the teacher or classroom assistant can model note taking on a flip chart (NB there is an opportunity here for a speaking and listening assessment).	

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LESSON 4: STARTER – COMMAS, COLONS & SEMI-COLONS
PARAGRAPH P.10

They kept things like pens and paper at the back of the shop near the post-office section next to an unbelievably awful selection of birthday cards all roses and kittens for the ladies and fishing rods and sports cars for the gents. There wasn't much choice in the pen and paper department either A.W.Faber pencils yellow HB with the tops already pointed so that they were like vicious little ice-picks plastic pencil-parers also red and blue like the ballpoints Belvedere Bond writing paper but only in the small size and lined rather enticing-looking thin airmail envelopes like tissue-paper with green and orange edging and a picture of an aeroplane in the corner *Par Avion/Aerphost* printed underneath but no matching airmail paper. Beverley flicked through the lined writing paper speculatively. This wasn't really what she wanted. But there weren't any notebooks just school copybooks squared for sums and red-and-blue-lined for practising joined-up writing. She poked around a bit more hoping to find something more suitable.

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LESSON 4: BEVERLEY (CHAPTERS 1-5)

Record the chapter that your group is studying during this activity.
Chapter_____

What are Beverley's key actions in this chapter?

- What do we learn about Beverley's character and personality in this chapter?

- What do we find out about Beverley's relationships with the other children?

- Given Beverley's background and relationship with her parents, does this affect her behaviour in this chapter?

- Find three short quotations from the chapter which best reflect Beverley's character.

  1.

  2.

  3.

- Agree the five key points about Beverley's character on a sheet of A3 paper for the plenary.

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

Lesson 5

English Year 8

Objectives	Starter	Introduction	Development	Plenary	Homework
S3 Colons and Semi-colons **R10** Development of key ideas	• Teacher dictates the two short sentences below, with the focus on punctuation, which pupils, write on to their mini-whiteboards. P 29 *"She wasn't dangerous or anything – at least he didn't think so."* P 39 *"Maybe he's what-d'ye-call it – allergic, that's it – maybe he's allergic to sand."* • By looking at different whiteboards, discuss the various ways Siobhan Parkinson has used commas and hyphens to convey meaning (Show me).	• Using Shared Reading strategies, read pages 58-60 to the class from *"Elizabeth looked at Kevin…"* to *"… but he didn't sound all that convinced."* • Through teacher questioning, discuss how the author develops the sense of mystery that surrounds the island and the old woman. Focus on the writer's choices at word and sentence level. • There is an opportunity here for the teacher to model note taking by recording key ideas on to flipchart paper which can be pinned to the wall for future reference.	• In small groups or pairs, pupils again become book detectives, to focus on how the writer develops the relationship between the island and the old woman in Chapters 1-5. The prompt sheet can support group discussions. • During group activities, the teacher or teaching assistant can target one group using Guided Reading strategies to consolidate learning.	• Focus on the starter to consolidate pupils' understanding of commas and hyphens, especially in relation to complex sentences. • Outline the homework task.	• Given the title of the novel, which includes a reference to a witch 'maybe', form an opinion as to whether or not the author is preparing us to meet a witch at some point in the novel.

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LESSON 5: STARTER – COMMAS & HYPHENS SENTENCES PAGES 29 & 39

She wasn't dangerous or anything - at least he didn't think so.

"Maybe he's what-d'ye-call it - allergic, that's it - maybe he's allergic to sand."

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LESSON 5: DEVELOPMENT – THE ISLAND AND THE OLD WOMAN (Chapters 1-5)

On each of the following pages, there is a direct or indirect reference made to the old lady who lives on the island. Use the following grid to help you organise your thoughts:

Page reference	Brief quotation or outline of key information.	What does this information reveal to the reader about the old woman?
Page 11		
Page 29		
Page 32		
Page 38		
Page 53		
Page 53		
Page 56		

Homework:
Based on the clues listed above and the title of the novel, form an opinion of the old lady's character. Do you think Siobhan Parkinson is preparing the reader to meet a witch?

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

English Year 8

Lesson 6

Objectives	Starter	Introduction	Development	Plenary	Homework
S2 Variety of sentence structure **R5** Trace developments **Wr7** Establish the tone	• Small group activity. In small groups, pupils sequence the paragraph on P 30 by arranging themselves whereby each pupil is holding a clause in the order the group has agreed. (Note the paragraph contains one complex sentence: *"Kevin and Elizabeth started to struggle…"*) • Discuss the effect of the author's use of commas in complex sentences.	• Read chapter 6 with the class. Possible strategies: a) Siobhan Parkinson's tape of the chapter. b) Group Reading. c) Paired Reading. d) Teacher reading to class. • Whole class discussion on whether or not chapter 6 confirms our suspicions that the woman is a witch. • There is an opportunity for the teacher or available classroom assistant to model note taking on a board or flip chart.	• Using mini-whiteboards pupils, in pairs, draft an opening sentence describing the witch based on the clues given so far. Direct pupils to write in complex sentences and remind pupils of the lesson starters over the last few lessons in relation to their use of commas, semi-colons, etc.	• Discuss a small selection of pupils' sentences to revise and consolidate their understanding of how sentence structures and punctuation are used to create different effects.	WEEKEND READING: • Read chapters 7 & 8 of the novel (pages 63-77). • Synopsis of the novel is available as a homework support sheet for this lesson for pupils who require reading support.

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LESSON 6: STARTER – SEQUENCING PARAGRAPH PAGE 30

...slithering along the slimy causeway...

...stepping over rivulets cut into the sand by ropes of sucking seawater and over streamers of gleaming wet seaweed...

...Kevin and Elizabeth started to struggle after the others...

...carefully circling around black and slippery rocks...

...lurching together and laughing when they bumped into each other...

...slurping through puddles and pools left behind by the tide...

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LESSON 6: HOMEWORK SUPPORT

Synopsis

The story centres around four children who head off to explore Lady Island, bringing with them their personal concerns and neuroses along with rucksacks full of supplies. Beverley, the instigator of the trip, is stuck-up and obsessive. Elizabeth, though generally more easy-going, is prone to flights of fantasy. Poor Gerard trots along, sneezing and wheezing, lugging his cat, Fat, and trying not to annoy the girls. Kevin, local talent, is the eldest and the one most aware of the possible dangers. They set off across the water at low tide and soon find themselves on the island with the feeling that they're not alone. As the story progresses the children each tell a story which seems to be 'given' to them and which somehow tells more about them. They meet the eccentric Dymphna and weather a frightening storm, both emotionally and in reality. On leaving the island, each child has changed subtly. They have undergone a rite of passage.

.....

The author's note outlines the concept of a rite of passage. We meet the practical, analytical Beverley who plans the expedition to explore Lady Island. Her friend Elizabeth agrees to go although she has an uneasy feeling about the island. Gerard, Elizabeth's cousin, is allowed to go so that he can carry all the bulky things. They set off and are joined by Kevin who feels that they might need his help. They reach the island and cook breakfast. Elizabeth tells her story. Sparks fly between Beverley and Kevin. (Pages 7-51)

.....

The children split up into two groups of two. Elizabeth and Gerard follow the trail while Beverley and Kevin cross the island through unknown terrain. Elizabeth injures her ankle and can go no further. Meanwhile Beverley is forced to review her opinion of Kevin, who helps her through an attack of vertigo before telling his tale. Beverley and Kevin finally meet up with the other two. By now their provisions have all gone and tension is beginning to mount. Gerard tells his strange story of the princess who had a baby before she was married. (Pages 52-106)

.....

Gerard finishes his story. The children decide to make their way to the house (which Gerard has spotted) to try to get help with Elizabeth's injury. It is deserted and they go inside. Dymphna appears and doesn't seem surprised to see them in her house. Beverley tells her story of a logical and independent princess. Dymphna goes upstairs to get lotion for Elizabeth's foot and hangs out of a window, wailing and howling. The girls decide she is mad or weird, but Gerard defends her staunchly. The wind is getting up as a storm approaches. (Pages 107-152)

.....

The storm finally breaks and rages all around the little house. Gerard is distraught because Fat has gone missing. Dymphna applies lotion to Elizabeth's injured foot. Kevin, though petrified of storms, goes out into the worst of it to find Gerard's cat. Elizabeth's foot is cured. Fat is found. The storm ends and they have an outdoor picnic using the flares and supplies which Dymphna had found. Dymphna tells her story of the duckling that didn't like rain. She asks for their help and she shows them the way home. The pilgrimage is over. (Pages 153-192)

(From Ireland In Schools Project Materials)

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

Lesson 7

English Year 8

Objectives	Starter	Introduction	Development	Plenary	Homework
S1 Complex sentences **R4** Versatile reading	• Paired pupil activity. • On OHT, display four simple sentences from chapter 8. • Invite pupils in pairs to expand these sentences into complex sentences on their mini-whiteboards (remind pupils about earlier work on commas, semi-colons, colons etc) (Time Out) • Revisit pupils' understanding of main and subordinate clauses.	• Outline the lesson's objective(s) to the class. • Review the weekend's reading to lead into chapter 9, 'Kevin's Tale'. • Read chapter 9 with the class. Possible strategies: a) Taped reading of the chapter by Siobhan Parkinson. b) Group Reading c) Shared Reading • Explore the idea with pupils that in many cultures telling stories often helps the storyteller reflect on and understand their own experiences. During whole class discussion, refer pupils to aspects of Elizabeth's Tale in relation to her character and the children's experiences as outlined in the novel.	• In groups, pupils discuss 'Kevin's Tale' and complete the time line. • Teacher led discussion of 'Kevin's Tale'. This will lead into predictions of how the tale might reflect Kevin's own experience (the tale is challenging and the teacher will need to be very familiar with the chapter). • There is an opportunity here for the teacher and/or teaching assistant to support a group of pupils adopting Guided Reading strategies. • Outline the homework task, directing pupils to consider Beverley's response to 'Kevin's Tale'.	• Take feedback from groups to consolidate their understanding of the parallels between 'Kevin's Tale' and his experiences.	• What have we learnt about Beverley or Kevin during the last few chapters? • Using bullet points, list a further five aspects of Beverley's or Kevin's character.

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LESSON 7: STARTER - SIMPLE SENTENCES CHAPTER 8

The shaking had stopped.

She levered herself onto her elbows.

Her stomach was in its rightful place.

She sat up altogether.

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LESSON 7: DEVELOPMENT - 'KEVIN'S TALE'

1. What does the reader already know about Kevin from Chapters 1-8 of the novel?

2. Who are the main characters in 'Kevin's Tale'?

3. Use the diagram to help you map out the key events in 'Kevin's Tale'.

P 82 Once upon a time...

P 83...they didn't see all that much of him

P 85 Nobody would even miss him...

P 83...they didn't bother much with their father...

P 85 Nobody ever offered to to comb it for him...

P 85 ...then he swam to seek as his fortune.

P 87 "Where's Papa? I want my papa!"

P 87 He swam up...just his wife was combing her... child's hair.

P 86 ...a storm started to brew up on the ocean.

P 87 Years went by...even she missed her husband now...

P 88 ...he had a new family now...

P 89...and said goodbye to them all.

P 88 ...they all had to accept that he could no longer ...with them...

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

English Year 8

Lesson 8

Objectives	Starter	Introduction	Development	Plenary	Homework
S1 Complex sentences **Wr1** Effective planning	• Recap on yesterday's lesson starter on complex sentences. • Invite pupils, in pairs, to highlight the main and subordinate clauses using different coloured highlighter pens in selected complex sentences from the novel (Time Out). • This is a challenging starter, pupils who are not working at this level should highlight the main idea in selected sentences. • Pupils with special needs could be supported to talk about the main ideas in the sentences.	• Shared Writing to model the planning of a report on a character. (If facilities permit, lead this lesson in an ICT suite. This would allow the class plan to be networked immediately which would be particularly supportive for pupils who require additional help when writing). • Using the pupils' ideas on Beverley from Lesson 4 and their last Homework, the teacher models, in detail, a plan for a report analysing Beverley's character. • Teacher models writing the introduction.	• Use the class plan to write a character analysis of Beverley. • Direct pupils to integrate at least three short quotations to justify any opinions expressed about Beverley. • Direct pupils to integrate complex sentences in their writing. • There is an opportunity here for the teacher or teaching assistant to join a Guided Writing group.	• Take a good example of a sentence from pupils' work in order to reinforce knowledge of complex sentences.	• Complete first draft of character analysis of Beverley.

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LESSON 8: STARTER – MAIN & SUBORDINATE CLAUSES P.61

Beverley sat down on a rock, which had lost the cool touch of morning though it wasn't exactly what you would call warm, and took out her sum copy to note the skylark down.

Kevin didn't reply for a moment, just stood there with his head thrown back, watching the bird soaring until it was just a moving speck against the blue of the sky.

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

English Year 8

Lesson 9

Objectives	Starter	Introduction	Development	Plenary	Homework
S1 complex sentences **Wr1** Effective planning	• On an OHT display three complex sentences from P 7 all beginning with *"He…".* *"He rooted it out quickly…"* *"He drank eagerly…"* *"He took long slow breaths…"* • In pairs, select one sentence and rewrite it starting with a verb. (Time Out). • Discuss pupil sentences and reinforce the fact that when sentences start with a verb, it often precipitates a subordinate clause.	• Display on the OHT an example of one pupil's character report of Beverley to model the strategies and techniques experienced writers use to enhance/redraft a piece of writing of this type: ➢ use of present tense; ➢ complex sentences; ➢ formal language; ➢ incorporating opinions of the character; ➢ use of quotations to justify opinions. • In pairs, pupils should spend 5-10 minutes supporting each other to redraft aspects of their report with particular reference to some of the above issues. • Pupils can then spend the remainder of the lesson redrafting and completing their character report on Beverley. • There is a clear opportunity at this time for the teacher and classroom assistant, if available, to support inexperienced writers using guided writing strategies. NB This piece of writing could be assessed and used to set group writing targets.		• Brainstorm advice on how best to redraft a piece of writing of this nature on flipchart paper. • This helpful advice can be displayed in the classroom.	• Read chapters 10-13 of the novel (pages 90-124). • Synopsis of the novel is available for pupils who require reading support.

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LESSON 9: STARTER – COMPLEX SENTENCES P.67

He rooted it out quickly, yanked the cap off and frantically stuck the inhaler in his mouth, pressing the release button wildly.

He drank eagerly, gratefully, at the blessed mist that filled his mouth and immediately his breathing started to come more easily.

He took long slow breaths, forcing himself to concentrate on his breathing, though he could hear Elizabeth's yelling as if through a curtain.

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LESSON 9: BEVERLEY (CHAPTERS 1-5)

Chapter_____

What are Beverley's key actions in this chapter?

- What do we learn about Beverley's character and personality in this chapter?
- What do we find out about Beverley's relationships with the other children?
- Given Beverley's background and relationship with her parents, what affects her behaviour in this chapter?
- Find three short quotations from the chapter which best reflect Beverley's character.

  1.

  2.

  3.

- Agree the five key points about Beverley's character on a sheet of A3 paper for the plenary.

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

English Year 8

Duration: 15 lessons

Lesson 10

Objectives	Starter	Introduction	Development	Plenary	Homework
S2 Variety of sentence structure **S&L 2** Develop recount	• Listen to Siobhan Parkinson 's tape of Chapter 11, 'Gerard's Tale'.	• Through whole class discussion consider the following: a) What parallels are there between the Tale and Gerard's own experiences? b) What makes this a good story? Eg Limited number of characters a main event that triggers the rest of the story; mainly narrative with little dialogue; a fairy tale beginning an unexpected ending (a la Roald Dahl) ; it is short. • Recap on the previous three lessons when pupils have been writing about Beverley's character and direct pupils to consider how aspects of Beverley's background and character will be reflected in the oral tale to be prepared. Using the board or flip chart, agree some of her key characteristics. • Refer also to Lesson 7 when pupils considered that telling stories in many cultures often helps the story teller reflect on and understand their own experiences.	• Group Task: In groups prepare to tell 'Beverley's Tale'. • Explain to pupils that initially this is a paired oral activity. Remind pupils of any agreed routines and expectations that exist within the class in relation to speaking and listening activities. • Offer the class possible ways of organising their time in pairs to ensure that by the end of lesson, Beverley's story is complete. • Give out the first sentence of 'Beverley's Tale' from P.133: " 'Once there was a beautiful young girl with long legs and wonderful long golden hair,' Beverley began…". • In pairs, use the planning sheet to draft initial ideas and then continue the tale.	• Taking responses from pupils, the teacher models some initial pupil-generated ideas on aspects of Beverley's character on to the board or to paper.	• Think about how Beverley, as we know her from the novel, will fit into your tale.

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Lesson 10

'Beverley's Tale'

With your partner, you will be preparing to tell 'Beverley's Tale'. Use the following key questions to help you to think about Beverley.

1 What do you already know about Beverley?

2. Identify 3 key characteristics of Beverley's character that you are going to incorporate into your tale

3. You can adapt the following structure but the following prompts may be helpful.

Who are the main characters in the tale?

Where does your tale take place?

What is the main incident in this tale?

What does Beverley learn about herself during this event? What is the moral of this tale?

How does the tale end?

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

English Year 8

Duration: 15 lessons

Lesson 11

Objectives	Introduction	Development	Plenary	Homework
S&L2 Develop recount	• Consider and teach about some key differences between the written story and the oral tale. Encourage pupils to refer to their wider reading when considering this issue. Oral tales tend to be: ➢ shorter; ➢ focus on fewer events; ➢ focus on fewer characters; ➢ fast-paced; ➢ sometimes with little dialogue; ➢ often animated by the storyteller's; ➢ gestures, tone of voice etc. Written stories can be: ➢ longer; ➢ contain more detail and description; ➢ incorporate extended dialogue.	• Pupils continue in pairs for twenty minutes to complete their oral telling of 'Beverley's Tale'. • Pupils move into fours. Each pair recounts their tale and the group decides which is the one that seems to best reflect Beverley's character and experiences.	• Through discussion, consider the criteria pupils used when in groups of four to determine the most effective tale. • Record agreed criteria on a flip chart for future reference.	

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

English Year 8

Duration: 15 lessons

Lesson 12

Objectives	Starter	Introduction	Development	Plenary	Homework
S&L1 Evaluate own speaking **S&L2** Develop recount **S&L9** Evaluate own contributions	• Recap and reinforce the criteria used to decide on the most effective tale from last lesson's plenary. • Keeping pupils with their original partners, create groups of six. Each pair will then decide on the most effective tale that will then be told to the class. Give a maximum of 10 minutes for this task.	• The four final tales should be presented to the whole class.	• Pupils, in pairs, then use the evaluation sheet to decide on the tale that most reliably reflects Beverley's character and experiences.	• Discuss with pupils What has been learned this week in relation to: ➢ developing their: a) speaking skills b) listening skills ➢ working collaboratively in pairs and groups ➢ developing their understanding of Beverley.	• Using the question prompts, pupils should reflect upon: a) their contribution to their pair and to the group they have worked with during the week; b) 'Beverly's Tale'; c) Their own oral skills as storytellers. • Read chapters 16 & 17 for the beginning of the next English lesson.

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LESSON 12: 'BEVERLEY'S TALE'

EVALUATION SHEET

	What do we learn about Beverley's character?	What experiences or incidents from the novel are referred to?	How well does the storyteller capture Beverley's character?
Tale 1			
Tale 2			
Tale 3			
Tale 4			

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LESSON 12: HOMEWORK

SELF-EVALUATION

1. What were the benefits of working with a partner to prepare your tale?

2. What were the benefits of working in a group?

3. Was it easier or more difficult to work in a group of two or a group of six?

4. What were the benefits of the whole class feedback?

5. Would you feel more confident about taking part in group activities in the future? Give reasons for your response.

6. What new insights have you gained about Beverley through telling your tale?

7. What new insights have you gained about Beverley through listening to others?

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

Lesson 13

English Year 8

Objectives	Starter	Introduction	Development	Plenary	Homework
W11 Figurative vocabulary **R13** Interpret a text	• Paired pupil activity. • Teacher outlines the starter objective to focus on developing pupils' understanding of alliteration and onomatopoeia, using examples from the novel • Possible examples: P 9 *"a splashy, squelchy paddle-walk"* P 19 *"hissing and snarling and scratching"* P 30 *"slurping through puddles".* • Teacher directs pupils to the paragraph on P.125: *"Kevin heard them, though…"* • Pupils to deconstruct paragraph to consider how the writer creates and develops sounds in the paragraph (Time Out).	• Read or re read chapter 15, 'Beverley's Tale' with the class. Possible strategies: o Siobhan Parkinson's tape of the chapter. o Group Reading. o Paired Reading. o Individual reading o Teacher reading to the class • Whole class discussion on whether or not chapter 15 confirms our suspicions that the woman is a witch. • There is an opportunity for the teacher or available classroom assistant to model note taking on a board or flip chart.	• In original pairs, consider the similarities and differences between Siobhan Parkinson's 'Beverley's Tale' and their own tale. • Direct pupils to create their own grid to record key points from their discussion (refer to earlier lessons). • Direct pupils to the key question that encourages them to consider what further aspects of Beverley's character are revealed in her tale.	• Using feedback from pairs, revise and amend the class check-list describing aspects of Beverley's character created at the end of lesson 10 to explore what 'Beverley's Tale' reveals further about her.	• Read chapters 18 & 19 for the next English Lesson.

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LESSON 13: STARTER – ALLITERATION + ONOMATOPOEIA P.125

Kevin heard them, though. He'd been straining and listening for this very sound ever since they'd arrived at the house. He thought he'd heard the faint click of the gate closing. It was the merest suggestion of a sound, but he was almost sure he'd heard it. Why hadn't he heard it screech open? Maybe they'd left it hanging open. Yes, yes he thought they had. The closing of the gate was followed by soft, shooshing steps, the sound of someone wading through lush grasses and wildflowers in the garden.

...a splashy, squelchy paddle-walk. (P 9)

...hissing and snarling and scratching...(P 19)

...slurping through puddles...(P 30)

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LESSON 13: STARTER – ALLITERATION + ONOMATOPOEIA P.125

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...a splashy, squelchy paddle-walk. (P 9)

...hissing and snarling and scratching...(P 19)

...slurping through puddles...(P 30)

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

English Year 8

Duration: 15 lessons

Lesson 14

Objectives	Starter	Introduction	Development	Plenary	Homework
Wr1 Effective planning **Wr18** Critical review	• Read Chapters 20 and 21 with the class. • Discuss these chapters, especially in relation to Beverley and the wider themes within the novel.		• Shared Writing to plan a critical review of the text, with particular reference to: ➢ Setting (if pupils have completed the **Ireland in Schools** research unit, there will be opportunities to incorporate key ideas here) ➢ Favourite character (there is an opportunity here to link characterisation with pupils' experiences when working on 'Beverley's Tale' and also to earlier pupil writing describing Beverley from Lesson 8). ➢ The novel's relevance to the intended audience.	• Discuss possible different approaches to planning their own critical review of the novel.	

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*
Duration: 15 lessons

English
Year 8

Lesson 15

Objectives	Starter	Introduction	Development	Plenary	Homework
Wr17 Integrate evidence	• Reinforce the writing objective and emphasise that pupils will be producing an extended piece of independent writing – a critical review of the novel (assessment opportunity). • Revisit the plan as prepared in Lesson 14. • Teacher models the writing of the introduction from the class plan as outlined in Lesson 14. The following features should be emphasised: ➢ The use of the present tense ➢ The use of inverted commas around the title (and quotations later in the writing) ➢ The appropriate degree of formality		• Independent extended writing. • While pupils are working independently, there is an opportunity for the teacher/classroom assistant to work with a small group of pupils who may require further writing support using Guided Writing strategies. (There is a choice to be made here as to whether or not pupils complete the writing task for homework or in class during the next English lesson.)	• Discuss with the class whether or not they would recommend the novel to their peers.	Complete the writing of critical reviews.

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Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

English
Year 8

Duration: 15 lessons

4321 Unit: Disclaimer

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Unit: The faces of war

Duration: 9 lessons

English
Year 9

Year: 9	Unit: The Faces of War
Prior Learning In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of: • conventions for oral presentations; • using vocabulary which identifies devices used by writers eg. simile, metaphor, imagery, stanza, onomatopoeia, rhythm etc; • annotating texts and taking notes; • planning, organising and revising a critical essay.	**Outline** **Stage 1 Lessons 1-3** • class discussion on attitudes to war; • presentations of attitudes to war in prose and images. **Stage 2 Lessons 4-6** • reading and discussion of a range of poetry from World War 1 poets; • reading and discussion of a selection of poems on war by later writers; • consideration of similarities and differences in language and attitudes in World War 1 and later war poetry. **Stage 3 Lessons 7-9** • close reading and comparison of two contrasting war poems; • preparation, writing and revision of a critical essay.
Starters (suggestions): • the language of war; • attitudes continuum; • active & passive; • critical terms; • word deletion; • language of comparison; • proof-reading.	**Expectations** ***Most pupils will***: read a range of poems about war, recognising in their speaking and writing how the poems reflect different experiences of and responses to historical events. They will write a critical comparison of poems from different periods, linking context and techniques to the poems' meaning and impact. They should be able to read aloud fluently, and articulate their response to the poems, the techniques used and the issues raised. ***Some pupils may not have progressed so far but will***: respond to key themes and issues in some poems about war and appreciate some differences between poems. Through their speaking and writing they will show some understanding of writers' techniques, and describe some links between form and content. ***Some pupils will have progressed further and will***: show critical understanding of the links between historical context, techniques and attitudes in poems about war from different periods. They will speak and write critically, confidently and coherently, linking language, meaning and effect through aptly chosen terminology.

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Unit: The faces of war

Duration: 9 lessons

English Year 9

OBJECTIVES				
WORD	**SENTENCE**	**READING**	**WRITING**	**SPEAKING & LISTENING**
W7 Layers of meaning V6 Terminology for analysis	S4 Integrate speech, reference and quotation S6 Paragraph organisation	R11 Author's standpoint R7 Compare texts R9 Compare writers from different times R17 Compare poets	Wr2 Exploratory writing Wr17 Cite textual evidence	S&L 1 Evaluate own talk S&L 4 Evaluate own listening skills S&L 10 Group organisation

Resources

Pupil resources:

Poems from a range of World War 1poets to reflect different viewpoints and attitudes eg. Wilfred Owen: *The Send Off, Anthem for Doomed Youth, Dulce et Decorum Est;* Siegfried Sassoon: *Died of Wounds, The Hero, 'They', The Effect, Reconciliation;* Isaac Rosenberg. *Break of Day in the Trenches, The Dying Soldier;* Rupert Brooke: *Peace, The Soldier, The Dead;* Women's poetry eg. Jessie Pope; German war poetry.

Range of poetry from contemporary poets, eg. Liz Lochhead: *After the War;* Peter Porter: *Your Attention Please;* Vernon Scannell: *Refugees;* Moniza Alvi: *Exile,* Kevin Carey: *Again;* Gavin Ewart: *Disturbing Images;* + poetry from Vietnam, Korea, Falklands, Kosovo, Palestine

Teacher resources:

Guardian 23.1.91 for the language of war. Photographs by Don McCullin.

Dervla Murphy: A Place Apart Penguin 1979 (ISBN 014005030.2)

Excerpts from war films/TV eg. *Saving Private Ryan, All Quiet on the Western Front, Apocalypse Now, Machine Gunners, Black Adder, Henry V (comparison of Olivier and Branagh versions)*

Recent TV news coverage of war eg. Kosovo, Palestine/Israel CD ROMS eg. *Over the Nightmare Ground, British Poetry from Two World Wars – Headstrong Interactive*

Web sites eg. www.worldwar1.com; www.warpoetry.co.uk; www.angelfire.com; www.echonyc.com

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Unit: The faces of war

English Year 9

Duration: 9 lessons

Stage 1: Lesson 1

Starter	Introduction	Development	Plenary	Homework
• Introduce the objectives for the unit. • Teacher introduces topic by looking at the language of war. Give pupils 'US and THEM' response cards, then show or say a range of contrasting terms for " our troops" as opposed to "the enemy". eg. from newspapers during the Gulf Conflict. WE take out; suppress; eliminate; neutralise. THEY destroy or kill. WE ARE Brave and resolute; THEY ARE Blindly obedient; fanatical etc (Taken from The Guardian 23.1.91) Invite other examples from memory and discuss the attitudes behind the language.	• Show pupils 1 or 2 media examples to stimulate thinking about attitudes to war. eg. photos by Don McCullin or of the effect of warfare on young girl in Hiroshima or Vietnam; news footage of a current conflict; extract from opening of Saving Private Ryan; 'Once more unto the breach' scenes from Olivier or Branagh versions of Henry V etc. • Discuss the attitudes to war of those who created or chose the images. • Teacher models noting down the key features at word, sentence and text level which reveal those attitudes.	• Give each group of pupils a different short text or extract which presents an image of war. Use a range from different wars, and from different groups involved in war. eg. letter home from the trenches, the Falklands or Bosnia. • Each 'expert' group discusses and identifies the attitudes to war visible in their text. They note down the key features at word, sentence and text level, as modelled by the teacher. • Teacher does guided reading with one group, focusing on the way attitudes are revealed and/or concealed by language.	• Pupils create 'jigsaw groups which consist of a representative from each of the 'expert' groups. • They exchange impressions and cite the evidence on which those impressions are based.	• Watch news reports/read newspapers on any current wars/conflicts. Try to identify one example of media attitude towards the war eg. bias. • Able pupils could be invited to use the school library and other resources to locate prose extracts about 20th century wars for use in coming lessons.

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Unit: The faces of war

Duration: 9 lessons

English Year 9

Lesson 2: Stage 1

Starter	Introduction	Development	Plenary	
• Create a continuum of attitudes to war, using brief quotations from a range of the texts to be used later in the lesson. • Give out quotations on separate pieces of card. Pupils, in pairs, stand in a line with the most pro-war quotations at one end and the most anti-war quotations at the other. • Pupils explain why and how they decided on their positions.	• Teacher does shared reading with class of a short text or prose extract which reveals the attitude of someone involved in World War 1 eg. letter from German soldier, British nurse in the World War 1, or recruitment poster. • Teacher, using a text analysis grid, models how to identify aspects of structure and language which demonstrate the writer's attitude. These should include text, sentence and word level features.	• Each group is given two prose texts, one from World War 1 and the other from the late 20th Century. (eg. diary or personal writing, newspaper report, poster, letter etc). Each text should demonstrate the attitude of a person or identified group in a specific war eg. Vietnam war veteran, World War 1 officer, Kosovan refugee. • Pupils use a text analysis grid to compare aspects of language and structure which reveal the attitude of the writer. • Teacher does guided reading with the group most likely to need support in comparing texts.	• Grids are displayed and groups give an example of the contrasts or similarities they found. • Invite comment on how the attitudes in these texts compare with the contemporary examples found for homework. • Review in relation to objectives.	

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Unit: The faces of war

Duration: 9 lessons

English Year 9

Lesson 3: Stage 1

Starter	Introduction	Development	Plenary	Homework
• Active/passive. Exemplify the significance of removing the agent by citing Dervla Murphy's *A Place Apart* – when referring to a bombed post office, one group said, *"it was blown up,"* whilst their opponents said, *"..they blew it up."* • Each pair then writes a sentence about a contemporary war which is in the active voice. They give the sentence to another pair who must change it into the passive and be ready to explain the impact this change would have on a reader.	• Explain that groups have 10-15 minutes to prepare a short presentation which will be given during the lesson. • Discuss what makes a presentation effective. eg. involvement of all group members, clarity of information and delivery, awareness of audience, use of visual/audio media, use of notes. • All members of each group should contribute and each presentation should have three elements: 1. a group reading of one of the texts they used in the previous lesson; 2. assigning a category to the writer's attitude to war eg glorifying war, denouncing war, taking a pragmatic view of war, a propagandist view etc. 3. citing the evidence which enabled them to identify the writer's attitude to war.	• Share presentations. • Listeners make notes on how attitudes are presented through language, style and structure. • Teacher assesses speaking and listening.	• Review, with examples from listeners, the effectiveness of the presentations in revealing prose writers' attitudes to war.	• Pupils write reflectively about their participation in presentations as a speaker and as a listener. They should refer to the criteria introduced earlier and bear in mind the learning objectives for this stage.

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Unit: The faces of war

Duration: 9 lessons

English Year 9

Lesson 4: Stage 1

Starter	Introduction	Development	Plenary	Homework
• Draw attention to the objectives for this stage. • Groups of pupils are given a significant word or a phrase from a First World War poem. They have one minute to decide how to say their word or phrase. • All pupils stand and one pupil is chosen to and say his/her words, and then sit. Other pupils follow, one by one. They can speak only if, when challenged, they can suggest a link between what they have heard and what they said. (Be very open as to what can be a link). • Discuss what pupils heard as well as what they said.	• The teacher, acting as 'director', works with a group of pupils to develop a dramatised reading of the World War 1 poem from which extracts were used in the starter. • The rest of the class observe and listen as the teacher models how to ensure that all the group's voices feature in the reading, and that the reading reveals and reinforces the meaning. • Take feedback from pupil 'observers' on the skills needed by the director and the participants.	• In groups pupils prepare a dramatised reading of one of a selection of World War 1 poems eg. The Soldier - Rupert Brooke, Survivors – Siegfried Sassoon, The Wind on the Downs - Marian Allen, Anthem for Doomed Youth – Wilfred Owen + poem from a German perspective. • Differentiation can come via the allocation of poems: the more able the group, the more challenging the poem. • Teacher does guided reading with one group, focusing on how to read in ways that reveal or reinforce meaning.	• Presentations by each group of their reading of a poem. • Teacher assesses speaking and listening.	

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Unit: The faces of war

Duration: 9 lessons

English Year 9

Lesson 5: Stage 2

Starter	Introduction	Development	Plenary	Homework
• Word deletion exercise based on the poem that will form the focus of the lesson. eg. verbs are deleted and pupils need to suggest possibilities. • Share suggestions.	• Teacher reads the World War 1 poem to class eg. Dulce et Decorum Est – Wilfred Owen. Comment on the poet's choice and use of verbs. • Teacher then models analysis of part of the poem, identifying the writer's ➢ voice, ➢ attitude ➢ purpose. • Use text marking and annotation to identify linguistic evidence which links with these three aspects at text, sentence and word level, eg. vocabulary, imagery, sound, form, syntax, structure, intention. • Demonstrate how to use an analysis grid to summarise that evidence. • Ask pupils to consider the writer's attitude to war in the light of that evidence.	• In groups, pupils analyse the rest of the poem in relation to the poet's attitude to the war. • Each group focuses on one aspect eg. vocabulary, imagery, sound, form, syntax, structure, intention and completes one section of an analysis grid. • Pupils identify quotations from the poem to demonstrate the writer's attitude to war. • Differentiate through giving aspects with different levels of challenge to different groups of pupils or having abler pupils acting as chair and/or scribe. • Teacher works with one group on the aspect likely to prove most challenging.	• Using a class grid on OHP or flipchart, the teacher draws information from each group to complete the grid. • Discuss what is distinctive about exploring the experience of war through poetry as opposed to prose. Refer to language choices, syntax, form and impact on the reader	

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Unit: The faces of war

Duration: 9 lessons

English Year 9

Lesson 6: Stage 2

Starter	Introduction	Development	Plenary	Homework
• Pairs of pupils are given the cut-up text of a recent war poem. They work in pairs or groups to suggest possible order for the pieces. • Share and discuss the suggestions and then make the original text available.	• The teacher reads the starter poem aloud. Then, using the type of analysis grid pupils recognise, the teacher models how to identify features at word, sentence and text level which reveal the writer's attitude and techniques. • Discuss as a class any differences in attitude, form and language noted between this poem and World War 1 poems studied earlier in the unit.	• Each group of pupils focuses on *one* recent war poem, exploring how it is similar to and different from World War 1 poetry studied in terms of attitude, form and language. Possible poems from *The Poetry of War* (BBC Publications, edited by Simon Fuller) include: *Convoy Episode* , John Wedge; *Elegy for an '88 Gunner* , Keith Douglas; *Pigtail*, Tadeusz-Rozewicz; *August 6, 1945* , Alison Fell; *Post-War* , Libby Houston; *Your Attention Please*, Peter Porter; Icarus Allsorts by Roger McGough *Green Beret* by Ho Thien and *No Heroes* by David Morgan. • Differentiation can come via the allocation of poems. • Teacher does guided reading with the group studying the most challenging poem.	• As a class summarise significant similarities and differences between First World War poetry and the poetry of later wars.	

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Unit: The faces of war

English Year 9

Duration: 9 lessons

Lesson 7: Stage 3

Starter	Introduction	Development	Plenary	Homework
• Sequencing exercise. Pupils are presented with the cut-up lines or verses of two war poems, one written about World War 1and one written towards the end of the 20th Century. • They have to separate and sequence the poems. • Read the poems aloud and discuss how pupils decided which pieces were part of which poem.	• Teacher, using OHP, models how to use a simple chart/table to summarise similarities and differences between the opening lines of the two starter poems. • Pupils suggest quotes/ evidence to support points made in comparison table: - how the poem portrays war; - the voice and attitude of the poet; - how the form affects the meaning i.e. text and line structure, rhyme, imagery, other poetic devices.	• Pupils read closely and annotate the remaining lines of the two poems, and complete a comparison chart/table, identifying how attitudes to war have changed and how this is reflected in the language and structure of the poetry. • Each group prepares the questions they would like to ask of the poets. • Teacher does guided reading with a group of abler pupils who could be directed towards two poems by the same poets, other than those modelled by the teacher, for their comparison.	• The teacher (initially) takes the hot-seat, speaking in role as one of the poets, and answering questions from the groups. • Next, if they have the confidence and ability to do so, pupils take over in the hot-seat.	

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Unit: The faces of war

English Year 9

Duration: 9 lessons

Lesson 8: Stage 3

Starter	Introduction	Development	Plenary	Homework
• Look together at the language needed for a literary comparison. • Give out response cards with prose, poetry or both on them. As the teacher shows a critical term from the Framework spelling list, pupils hold up the appropriate card. • Discuss decisions as necessary. • Do class look/say/cover/write/check on spellings.	• Review what is distinctive about exploring the experience of war through poetry as opposed to prose. Refer to: - language choices; - syntax; - form; - impact on the reader. • Short shared writing session, in which the teacher demonstrates planning a critical comparison of two poems. The teacher signals the need for: - an introduction which provides an overview of the main points in the essay; - main body of the essay using connectives to aid text cohesion; - paragraph structure; - use of quotations; - conclusion.	• Pupils plan their writing independently, bearing in mind the need for: - an introduction; - a line of argument, using connectives to aid text cohesion; - linked paragraphs; - appropriate quotations; - effective conclusion. • Pupils review plans with writing partners, listening to suggestions and amending planning accordingly. • Teacher does guided writing with one group, focusing on planning strategies.	• Review the planning of the essay done so far. • Remind pupils of the terms used in the starter.	• Write a critical comparison of the attitudes to war shown in poems from different times.

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Unit: The faces of war

Duration: 9 lessons

English Year 9

Lesson 9 Stage 3

Starter	Introduction	Development	Plenary	Homework
• On OHP teacher models revising, re-drafting and proofreading, using a QCA exemplar answer or an essay written previously by a pupil. Identify text and language features of critical writing.	• In pairs of writing partners, pupils look at each other's comparisons and comment constructively on them in relation to the features modelled in the starter. - i.e. introduction, present tense, logical and causal connectives, cohesion within and between paragraphs, balanced look at both poems, reference to social/historical context, use of evidence, conclusion. • Pupils revise and proof-read their assignment comparing their two chosen poems. (Some pupils may benefit from having access to a bank of appropriate connectives, sentence/paragraph openers, key poetic terminology etc.) • Teacher's role is to support and develop pupils *during* this process through a guided session with one group.	• As a class, create a list of poems pupils would choose to include in anthology of war poetry for people of their own age. Require explanations for the recommendations.	• End the unit with: - revisiting objectives to recognise what has been learned; - re-reading the poem that means the most to the most pupils.	

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

About the unit

This unit explores travel writing. It contrasts consumer-orientated tourist information with more literary travel writing from different periods. Pupils consider the characteristics of the different forms and explore the links between style, context, content and purpose. They analyse a TV holiday programme and write an alternative voice-over.

Prior learning

Pupils should be able to draw upon their knowledge and experience of:

- TV programmes;
- text, sentence and word level features of texts;
- travel.

Expectations

Most pupils will: comment on how writers of tourist information target their audiences; identify and compare the characteristics of literary travel writing from different times and write a commentary for a TV programme.

Some pupils will not have progressed so far and will: show understanding of tourist information, comment on literary travel writing and write a voice-over.

Some pupils will have progressed further and will: show understanding of the ways in which consumer journalists convey meaning and information in order to influence their audiences, appreciate differing styles of travel writing and produce a sophisticated voice-over to accompany a TV programme.

Starters

- Adjectives
- Cohesion
- Subordinate clauses
- Paragraphs
- Emphasis

Stages

1. Reading of examples of travel information.
Analysis of how context and purpose affect the selection and presentation of information.
2. Contrasting past travel writing with contemporary travel writing, e.g. *the formality of writers such as Amundsen, contrasted with the less formal Byrd or Theroux.*
3. Exploring visual examples of ways of presenting countries which are centres of tourism.
Consideration of the viewpoint of local people or the different purposes for writing about countries.
Writing of a voice-over for a short video travel programme.

Resources

Extracts from travel journalists and writers, for example: Bill Bryson, Mary Kingsley, Roald Amundsen, Richard Byrd, Jan Morris, Paul Theroux, Colin Thubron, Michael Palin, Isabella Bird.
Television travel programmes and examples of consumer journalism from newspapers.
Internet material on travel.
Study pack and video *Looking Beyond the Brochure* produced by Tourism Concern. This includes extracts from travel writing, travel journalism and video material on The Gambia. These can be used to look at how information is selected for travel journalism and also offer a different perspective on travel.

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Travelling and telling: Objectives stage 1 - Introduction to tourist information writing

Word	Sentence	Reading	Writing	Speaking and listening
		R4 Evaluate information R7 Compare presentation	Wr4 Presentational devices Wr6 Creativity & non-literary texts	S&L9 Evaluate contributions

Travelling and telling: Objectives stage 2 - Comparison of literary travel writing past and present

Word	Sentence	Reading	Writing	Speaking and listening
	S1 Complex sentences S11 Trends over time	R9 Compare writers R11 Author's standpoint	Wr17 Textual evidence	

Travelling and telling: Objectives stage 3 - Perceptions of tourism

Word	Sentence	Reading	Writing	Speaking and listening
W7 Layers of meaning	S4 Integrate speech, reference and quotation S7 Exploit conventions	R6 Authorial perspective R8 Readers & texts	Wr13 Influence audience	S&L6 Analyse bias S&L10 Group organisation

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Stage 1 Introduction to tourist information writing: Lesson 1

Starter

- Brief whole class discussion about the tourism/ travel experience, whether visited or viewed, that exists within the class.

Introduction

- Teacher models the reading of an example of tourist information writing, e.g. *a description of a place in guide book and a page from a holiday brochure.*
- Using an OHT the teacher demonstrates identifying how writers have chosen words and phrases to suit the purpose of the piece and to appeal to the specific consumers of a particular kind of holiday.

Development

- Pupils are given a range of tourist information to analyse, e.g. *extracts from guide books, travel journalism, brochures and extracts from TV travel programmes.*
- Groups are given complementary starting points and pupils identify one key linguistic feature in the piece(s) they are allocated, using a text analysis grid such as the one in the *NLS Cross-curricular support material.*

Plenary

Teacher completes a class text analysis grid drawing on the findings of the groups. Identify and list the terms which are most frequent.

Homework

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Stage 1 Introduction to tourist information writing: Lesson 2

Starter

- Distribute cut-up sentences from two contrasting paragraphs of tourist information. Give pupils five minutes, working in pairs, to separate and sequence the two paragraphs. Discuss the clues they used.

Introduction

- The class work on a jigsaw activity. Groups have different examples of tourist information writing, written in different styles. In their groups they make notes about their text, listing the stylistic features, e.g. *use of complex sentences, first person narrative, direct address, connectives, irony* and why they are used.
- A checklist of features would help some groups.

Development

- The groups then split so there is one 'expert' on each text in each new group. They report back their findings and make comparisons with the other texts studied.
- The annotated texts and notes are displayed around the classroom.

Plenary

There is shared identification of methods used by writers to appeal to their audience.

Homework

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Stage 1 Introduction to tourist information writing: Lesson 3

Starter

- Give a card to each pair of pupils. They must write on an adjective which could give either a positive or negative image of a place, e.g. *lively, dirty, over-crowded, peaceful, friendly.*
- Pupils then arrange themselves in a continuum of positive to negative, and discuss their positioning.

Introduction

- Using a short factual description of the local area the teacher should model how, with careful alteration to descriptive words and written style, the place can be given a positive or negative image, thus giving it appeal or putting people off visiting the area. 'Think aloud' the writer's choices at word and sentence level as they are made.

Development

- The pupils should be given different factual descriptions of a place and work in pairs to produce contrasting descriptions of that place. One could be favourable, the other critical; one may appeal to a youthful client base, the other to an elderly audience.
- Facts may not be changed: the task is to manipulate the language to suit the task and audience.
- The pairs should comment on the effectiveness and quality of each other's description.

Plenary

Samples of the amended extracts should be read out for comment and further discussion by whole class.

Homework

Pupils should describe a place they choose in two different ways or for two different audiences.

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Stage 2 Comparison of literary travel writing past and present: Lesson 4

Starter

- Give pupils short extracts from the texts to be used in lesson. Pupils guess at which point on a timeline each extract should be placed.

Introduction

- Shared reading with the class of extracts from texts grouped under the generic heading of literary non-fiction 'travel writing', e.g. *diaries/journals, letters, recounts, etc.* Possible texts include: *The Voyage Of The Beagle* by Charles Darwin, *On Foot In Africa* by Fyona Campbell, *Letters From Hawaii* by Mark Twain, *Among The Cities* by Jan Morris, *Notes from A Small Island* by Bill Bryson.
- Using paragraph extracts, the teacher identifies the characteristics at word, sentence and text level of literary travel texts from different times.
- Deliberate attention should be paid to authorial viewpoints, e.g. *an outside observer looking at people from afar, or an insider writing from direct experience; being sympathetic or critical.*

Development

- In groups, differentiated if appropriate, pupils are given a longer extract to explore. Using a text analysis grid they analyse the key features discussed: person, voice, and stylistic and linguistic features.

Plenary

Use the group findings to plot the development over time of key features that distinguish the genre of literary travel writing.

Homework

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Stage 2 Comparison of literary travel writing past and present: Lesson 5

Starter

- Use extracts from texts to be referred to during the lesson to explore the use of subordinate clauses. Each pupil is given a clause, and must find the rest of 'their' sentence. Main clauses stay still whilst subordinate clauses roam.

Introduction

- Shared reading with whole class of an example of travel writing from the past, e.g. Amundsen, Amelia Edwards, *A Thousand miles Up The Nile* and from a contemporary writer, e.g. Palin, Christina Dodwell, Bettina Selby, *Riding The Desert Trail*. During the reading the teacher compares the writing from the past with the contemporary writing in terms of the style of address, formality of tone and linguistic features, e.g. *use of connectives, third and first person narratives, use of passive and active tenses, abbreviations and colloquialisms*.

Development

- Working in pairs, pupils are provided with two extracts: writing from the past and a contemporary extract. They compare their extracts and discuss key features.

Plenary

Pupils enact a conversation between two travellers from different periods, discussing how they wrote about the journey they made.

Homework

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Stage 2 Comparison of literary travel writing past and present: Lesson 6

Starter

- Use mixed cut-ups of two paragraphs, one ancient and one modern, in a sequencing exercise to compare paragraph structures.

Introduction

- Teacher models the planning and writing of parts of a comparison of examples of 'ancient and modern' travel writing, thinking aloud about the choices open to a writer of such a comparison. Draw attention to structure, to the use of critical terms met earlier in the key stage, to the use a formal style and to the need to write in standard English.

Development

- Pupils choose their two texts and plan their own comparison essays, using a thinking frame and/ or sentence starters.
- After 10 minutes they discuss their plans with a writing partner.

Plenary

Pupils comment on how successful their writing partners have been in helping to develop their planning.

Homework

Pupils write the comparison.

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Stage 3 Perceptions of tourism: Lesson 7

Starter

- Provide groups of pupils with examples of sentences which change in meaning when the reader applies particular emphasis to words. Pupils explore and analyse how the meaning changes. Discuss findings.

Introduction

- The class watch part of a television holiday/travel programme and make notes on what aspects it highlights.
- The teacher should indicate what to watch and listen out for, such as, climate, places of interest, standard of accommodation, keywords, camera shots and above all the perspective of the programme maker and how the voice-over contributes to the meanings of the images selected.

Development

- As a class, discuss the view of the place offered in the film, considering both what is included and what is missing. Consider the selection of material, whether the voices of the local people are heard, whether the effects of the tourism on the local economy and culture are shown.
- Groups of pupils are given a few minutes to find specific evidence which relates to one of the aspects of the film which has been discussed.

Plenary

Selected pupils refer to the specific evidence for general points, and are supported or challenged by pupils from other groups.

Homework

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Stage 3 Perceptions of tourism: Lesson 8

Starter

- Look again at key images from the programme.

Introduction

- With those images in mind, the teacher models how to script an alternative commentary for part of the programme which picks up issues from the perspective of those who had the camera pointed at them, e.g. *do locals benefit from the income created by tourism, are there cultural differences that may cause unease, how do tourists treat the local population?*

Development

- Groups or pairs create their own alternative voice-over commentary for a key image or very short section from the programme, as if they are someone for whom the 'tourist' area is home.

Plenary

Progress report from a number of groups or pairs on how their work is taking shape.

Homework

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Unit: Travelling and telling

Duration: 9 lessons

English Year 9

Stage 3 Perceptions of tourism: Lesson 9

Starter

- Teacher makes clear the expectations and time limits for presentation of voice-overs. Groups make final preparations and rehearse.

Introduction

- Groups present finished products to class, using a part of the original programme, but with a new voice-over. Pupil audience has evaluation sheets on which to make notes.

Development

- Groups receive oral feedback on their work, limited to two positive comments and one suggestion for improvement for each presentation.

Plenary

Final recap of all key aspects studied in the *Travelling and Telling* unit.

Homework

Pupils write reflectively on what they have learned during the unit, as writers, readers, listeners and viewers.

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Units of Work: (type title)

Duration: (type number) lessons

English Year ?

About the unit

Prior learning

In order to complete this unit successfully, pupils should be able to draw on knowledge and experience of:

-

Expectations

Most pupils will:

Some pupils will not have progressed so far and will:

Some pupils will have progressed further and will:

Starters

-

Stages

1.

2.

3.

Resources

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Units of Work: (type title)

Duration: (type number) lessons

English Year 2

(Type name of stage) objectives stage 1

Word	Sentence	Reading	Writing	Speaking and listening

(Type name of stage) objectives stage 2

Word	Sentence	Reading	Writing	Speaking and listening

(Type name of stage) objectives stage 3

Word	Sentence	Reading	Writing	Speaking and listening

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Units of Work: (type title)

Duration: (type number) lessons

English Year ?

Stage 1 Lesson 1

Starter

•

Introduction	**Development**
•	•

Plenary

Homework

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